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# THE BRICKBUILDER

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J HATFIELD HOUSE, THE CLOCK TURRET, HERTFORDSHIRE, ENGLAND.



# THE BRICKBUILDER

VOL. 16 NO. 8 DEVOTED TO THE INTERESTS OF ARCHITECTURE IN MATERIALS OF CLAY.

AUGUST 1907

## THE ETHICS OF ADVERTISING.

THE profession of architecture is peculiar in that before the architect can effectively demonstrate his capacity he must find some kindly client who will pay all the bills for the experiment. Nor do the difficulties of the situation cease when the architect has acquired a fairly settled practice, for the search for the client must ever continue, the necessity for new opportunities is ever present, and the architect who hides his light under a bushel has only himself to thank if he lives and dies unknown and untried. His light must be set on a hill or there is no architectural opportunity for him. In the middle ages the architect was a mere upper mechanic possessed of a certain experience and cleverness in laying out work. To-day he must be a leader and known of all men, and the problem of how to get work involves some fine questions of ethics which are not necessarily elucidated by a course of college training. The architect, like every other man in business, must advertise directly or indirectly, one way or another, for surely architecture should be no less businesslike for being a fine art.

IT has been assumed that there are only four ways for an architect to acquire a practice: to ally himself with a speculative builder; to employ runners or agents to deliberately drum up work; to take part in competitions, earnestly and often; or to identify himself with the community, grow up with it, allowing years for a gradual growth. The first two methods mean a degree of self-abasement and self-effacement which absolutely prohibits any genuine architectural development, and are unethical in that they lead to artistic falsehood, to placing money above art, and to almost inevitable business dishonesty. Besides, such means are rarely successful in building up a practice, and those who have profited most by them would be the first to condemn them. Competitions as a means of building up a steady business remind one of Dr. Johnson's simile of a dog walking on his hind legs, 'tis never done well; we only wonder that it should be tried at all.

THERE remains, then, the fourth way; to grow up with his community. The rate of growth will be determined almost entirely by his innate ability and by the extent to which he can rightly place himself before his fellow men. Assuming that the architect has real ability, appreciates the artistic possibilities of the profession, and

has taken it as both vocation and avocation, there should be little uncertainty as to his course or doubt of the outcome. He may join clubs, and thereby form business friendships; he may win friends through politics or religion; he may join architectural societies or contribute to the journals, but these factors are really of value only as they serve to make him a part of the life about him, and fit him to become a leader of men, for only as such can he acquire the kind of greatness which leads to abundant success. The architect must advertise, he must be known. People must appreciate what he stands for and what he can do; but the mere placing a card in a large journal or making speculative alliances does not mean architectural opportunities. Architecture to-day comes pretty near being the index of civilization, and to grasp the larger opportunities the architect simply must be a leader. There may be some mute, inglorious Miltons pegging away in the lower ranks of the profession, unsuspected by those about them, but it is a pretty safe general statement that the great architectural prizes of the past few years have gone to men who were not only architecturally fitted to handle them, but were also men who had made themselves leaders, who had developed what we term executive ability, and who were honored by the community at large.

TO acquire this leadership, this recognition as an architect, is not possible to all; many are called but few are chosen, but every one who is really in earnest can at least raise his average. He can make himself known not merely by his buildings but also by his attitude on the public questions which are so closely related to architecture. He can come out from the cloistered life so dear to many an artist, be a mixer in the affairs of his fellow men, and try to place himself always in line with what is best and most beautiful. He can have the courage of his artistic conviction, and show in his life the pride of his profession, and if in time he is not a leader among men, a molder of thought and destiny and a weaver of the imperishable records of civilization in the shape of noble public buildings, it is no fault but his own. The public is looking for leaders,—it asks but to be led, and so long as the architect takes the position to which his profession entitles him, doing his level best because he loves it rather than for money, and gives his best thought and effort to the community which is so ready to reward him, just so long is he advertising himself in the best and truest manner, and in just such a degree will his progress be swift and sure.

## New Shop Fronts. I.

BY EDWIN TROWBRIDGE.

ONE of the chief difficulties in designing buildings devoted to trade is the manifest incapacity of glass to carry weight. In all shopping districts, the first story, and often the second story, is devoted to displaying the objects for sale, and becomes, in fact, exactly what its name indicates, the show window. The desire is naturally to gain as much space as possible, well within the range of vision of the passer-by, in which to make an attractive assembling of merchandise. Every pier or column and even the necessary window frames are begrimed, as they diminish the area of window space. The building above may be monumental, massive, of stone or of brick and terra cotta; in fact, composed of tons of building material, all of which has no visible means of support, unless it be by a few meager columns, and the result has been far from satisfactory.

The strength of iron is now so well known, that masses which in the early part of the nineteenth century would have seemed apparently too heavy for their supports, are now accepted without hesitancy, the mental attitude as to what is apparently strong and safe structure having become readjusted to changed conditions, not alone amongst the architects, but also amongst the general public. For a considerable length of time attempts have been made by placing heavy piers at longer intervals than formerly was done and spanning from pier to pier either by a flat arch or by a girder of obviously great strength, to create a first-story motive that manifestly could carry the load of the stories above, but this treatment was necessarily so large in scale that it was out of harmony with the rest of the building, and usually inharmonious with the objects in the show windows, which were in most cases comparatively small and often delicate in character. Especially was this the case in the retail shopping district, where millinery, dress goods and all sorts of fantastic confections required a setting which was less brutal than the heavy pier and lintel. Also there was little opportunity for individuality or for variety in the single sheet of plate glass between two uprights of stone; and the very *raison d'être* of the show window is to advertise, and to advertise with ingenuity, with a certain element of the spectacular, with *réclame*. Not only must the show windows be capable of displaying goods liberally and well, but they must do it with character, with distinction and, above all, with unique quality.

The first attempts to bring the details of this great glass panel at the base of a building into scale with its contents was in the subdivision of the glass. Mullions and transoms are introduced, at times without further detail, elsewhere with very considerable effect of molding and carving, etc., upon these secondary features, and it becomes more and more apparent that the framing of the show window justifies a type and variety of detail which is separate from that of the building itself, and is to a certain extent isolated and sufficient unto itself and is to receive attention for its individual virtues. In fact, the show window is to be considered as *sui generis*. It has its antitype, in a sense, in the individual details around cathedral portals, which, while harmonizing in their light and shade with the great structural features

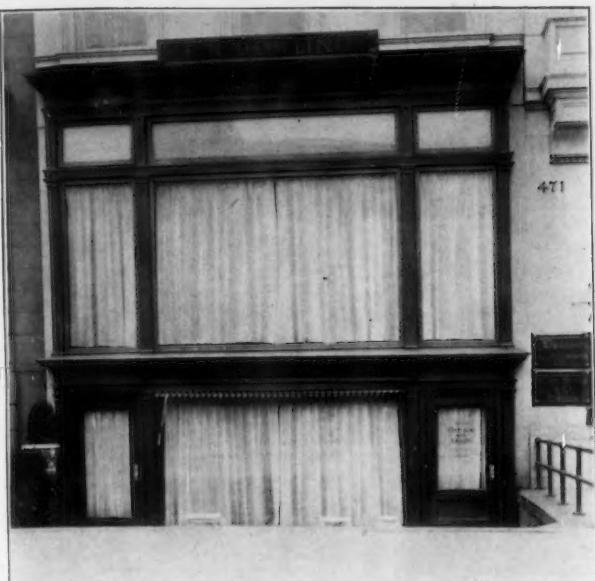
of the building, are still complete in themselves, and decorative as well as adorn.

At the moment that the show window is considered as a decorative frame to its contents it begins to have character and interest, for, after all, trade architecture is exposition architecture, and has in it the necessity for fantasy and for spectacular effect. Up to that time it is merely a utilitarian opening adapted to a use. The earlier show windows have the glass not only subdivided by mullions and transoms, but also by leading, and as leading is thin and poor, if the pieces of glass are large, and as it interrupts the spectator's view of the objects displayed, if they are small, the leaded glass was in most cases placed above the transoms where it would not interfere with the view. Yet such a disposition seemed a waste of good window space, decorative it might be in a sense, but not of sufficient advertising character. Attempts were made for gaiety by gilding the lead, but this distracted the attention from the wares, and the space above the transoms began to be utilized by the erection of shelves and even of little galleries, upon which the contents of the stores were displayed.

The continually increasing enrichment of the show window in its panel between the piers, its individual treatment and its evidently applied quality, that is, the effect which it produces of not being a structural part of the building, has tended to divert the attention of the observer from the base of the building as a base, and cause a feeling that after all the façade may be supported behind the window and that this is simply an *affiche* upon its face; and, as a matter of fact, this is often the case. It does not necessarily diminish the effect of stability in a wall, if landscapes are painted at its base, or if posters are displayed upon it, and in the case of the show window, the glass and its divisions, the enrichments of the jambs and mullions and transoms, and the objects in the window itself, become merely decorative planes, behind which it is quite conceivable that there may lurk strong supports to carry the superposed façade. In fact, it is no longer a void. It has become a separate entirety on the face of the building. It is interesting to note this fact, for it is exactly the result desired by the occupants. They care little, or not at all, for the general effect of the building, excepting in so far as it is distinguished in appearance. Their desire is to make an attractive and unique exposition of their wares, and the building itself as it increases in height is more and more courting distant observation, not near at hand and intimate inquiry. But in order that both the building and the show window shall have their individual character and their relative importance, the show window must be enriched, detailed and personal.

No. 1 has a well arranged and inviting entrance below the level of the street. The upper portion has become the more important part of the design. There is little effort to subdivide the glass surfaces, simple transom and mullions, the latter, in the form of pilasters, being the only motives used. The moldings are delicate and refined in character.

No. 2 has an entrance level with sidewalk; the second story is the important feature, and muntins only divide the glass. The window lintel is loaded at its center by a panel, and the effect is one of weakness.



NO. 1. FIFTH AVENUE, NEW YORK.



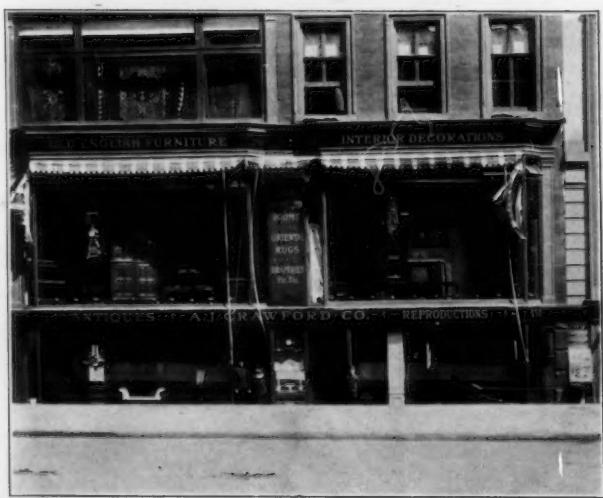
NO. 2. FIFTH AVENUE, NEW YORK.



NO. 3. FIFTH AVENUE, NEW YORK.



NO. 4. CHESTNUT STREET, PHILADELPHIA.



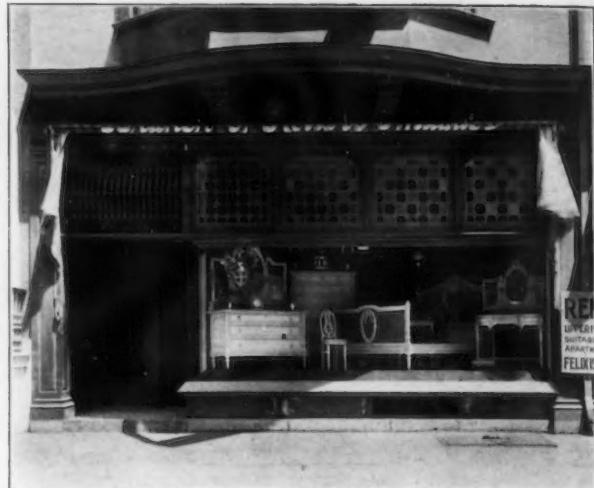
NO. 5. FIFTH AVENUE, NEW YORK.



NO. 6. WALNUT STREET, PHILADELPHIA.



NO. 7. CHESTNUT STREET, PHILADELPHIA.



NO. 8. WALNUT STREET, PHILADELPHIA.



NO. 9. CHESTNUT STREET, PHILADELPHIA.



NO. 10. CHESTNUT STREET, PHILADELPHIA.



NO. 11. WALNUT STREET, PHILADELPHIA.



NO. 12. FIFTH AVENUE, NEW YORK.



NO. 13. TREMONT STREET, BOSTON.



NO. 14. FIFTH AVENUE, NEW YORK.



NO. 15. FIFTH AVENUE, NEW YORK.



NO. 16. FIFTH AVENUE, NEW YORK.

In No. 3 the window is framed very much in the manner in which a picture would be framed. This motive could be successful if well treated; in this case the frame for the second story window is too broad and out of scale with the first story detail.

No. 4 has the glass leaded above the transom, and has taken full advantage of the recessed doorway. It is of interest only as representing a type.

No. 5 has its windows advanced in bays. The second story is the important feature, the first story being below the level of the sidewalk. There is but little interest in the design. The façade at the left, which has a third story show window divided by mullions and transoms, produces a better sense of gradation in the general design than does the one at the right, in which the scale changes abruptly from the second to the third story.

No. 6 has well considered subdivisions of glass and has adopted a hood over the door and another in the form of a slightly projecting tiled roof over the entire window. The hoods and the curved lines at the tops of the sashes, and the corbels, give an impression of considered detail, which of itself is interesting.

No. 7 is well arranged in its proportions and detail within and including the frame of the opening, but has a heavy frieze and excessive cornice of poor detail.

No. 8 has individuality,—the frame projection and heavy shadow of the string course under the bay, with the strong brackets like beam ends supporting the bay, give opportunity for the treatment of the window alone by itself without regard to the façade above. This has been done, and while the detail appears coarse, the idea has character. Many of the shop windows of oriental streets and bazaars, and of the mediæval façades which remain in small French and Italian towns, have this quality. They are low, broad and intimate in character; they seem to court investigation, and either in the shutters or over the transoms are to be found interesting pieces of detail. Indian architecture also is full of suggestive schemes for shop fronts and show windows, especially in relation to advancing and retreating planes. As far as grilles are concerned, it is very easy to overdo the amount of importance given to them. There is nothing more puerile than the perpetual introduction of turned balusters used as screens, or than an over-abundance of grill work, whether of metal or of wood, but the occasional introduction of either as an ornamental detail is often most successful.

Both No. 9 and No. 10 have an arched motive above the transom, the tympana being filled with leaded glass. No. 10 has the lighter and more delicate treatment, but is unfortunate in having no colonnette to support the lintel below the spring of the third arch. It would have sacrificed but little window space to have inserted a support at this point, and would have materially improved the design. In No. 9 the constructive motive is satisfactory, but the detail of the arches is somewhat heavy for the lintel.

In this design, also, curved glass is used in the vestibule recess. Curved glass reflects light like a polished cylinder, and is objectionable in a show window, as it distorts objects within, and by its reflections prevents

them from being seen excepting close at hand. In No. 10 the show window has been advanced beyond the face of the wall above, and therefore is disassociated from it, as far as effect of support is concerned, and as a matter of fact the effect is produced of the wall of the building being supported behind the show window, and independently of it, which is an advantage.

No. 11, a shop front and show window associated with a simple brick front, is excellent in detail and effect. The cornice not only acts as a strong lintel ample to support the façade, but it projects with corbels, which assist in apparently supporting the balcony. The doorway is adequately detailed and interesting, the modillions being perhaps a trifle heavy, and the window has its own sufficient trim. The subdivision of the glass over the transom is in the style and in harmony with the other detail, and evidently this shop front has improved rather than detracted from the original building.

In No. 12 the transom has become a hood supported on carved brackets, the transom lights forming a second story above this hood. Compare this with No. 6 and note the gradual transition between the show window and the face of the building, instead of the abrupt change in No. 6, in which the hood is above the transom lights. The entrance in No. 12 is accented by a low arch forming a central axial motive, and the vestibule is closed at night by an ornamental gate.

No. 13 is two-storied, the lintel over the main opening being assisted by a low arch with small thin spandrels, the transom lights are filled with prisms, and the marquise is on the transom line over the central entrance only. This also is a rectangular marquise, supported by chains, but full advantage is taken of the effect gained by pendants. The corbel course and balustrade over the show window opening form a successful transition between this opening and the architectural motives above. The face of the glass in the show windows is in a plane with the face of the columns above, but it would be still better if it was in advance of that plane.

No. 14 is individual in having two entrances with a central show window between, all within an arched opening. The marquise on the transom line advances more over the show window than over the recessed entrances, thus not only protecting the window, but forming an axial feature. It lacks grace, however, and while in scale with the architecture seems heavy on its outer edge.

No. 15 is, as far as the entrances, show windows and transoms are concerned, substantially the same as No. 14. The marquise advances, however, in an elliptical plan, extending across the entire opening, is supported by ornamental chains and gives a graceful line and shadow. It is also lightened in appearance by the pendants on its edges. These two examples deserve comparison: the first, No. 14, gets its scale by its detail, not by its plan; the second, No. 15, gets its scale by the simplicity of its plan, and its detail is diminished in size.

No. 16 is a still better example of the possibilities of a simple elliptical marquise. It is admirable in scale and detail, is accented at its center, and has a rich and successful associate in the subdivisions of the transom. This whole design has distinction.

The Use of Architectural Terra Cotta  
in the West Street Building,  
New York.

BY CHARLES P. WARREN.

THE architect of the West Street Building is one of the few who seems to have realized that architectural terra cotta is not imitation stone and that it should not be used as such; that it is an entirely different material, having peculiar properties of its own, and should be treated in a wholly different way. The elevation shows unmistakably that this has been done. What could be more unlike stone than the treatment of the upper portion? On the twentieth story, for instance, just under the crowning member, what may appear to be at first glance a row of Gothic cusps carved in high relief from the background is, in reality, a series of round arches with a pendent flowered ornament on the soffit. As shown in the section on the detail, the whole is projected in front of the plane of the wall. The arches spring from drops, or pendants, which are hung by rods passing through them and fastened to an angle which is cantilevered out from the frame. Wherever possible the decoration, as in the canopies over the piers between the sixteenth-story windows, and over the caps of the columns in the nineteenth story, is suspended, or hung, from the wall and not projected or cut out as in stone. Moreover, the belt courses and moldings are made with great overhangs and are deeply undercut, and the flowered decoration is in very high relief.

Obviously such treatment is not suitable to stone, not only because the great expense involved would be beyond consideration in a commercial building, but also because the pendants and drops would soon, from the effects of the weather, become dislodged and fall off, and, after a few years of weathering, the entire façade would have its ornament trimmed off nearly back to the plane of the wall. Here, indeed, is a novel, highly interesting and very successful use of a misused material.

In order to still further emphasize the fact that this is not an imitation stone façade, any constructive use of the material has been carefully avoided. The steel columns are not masqueraded as stone piers, nor are the beams and girders hidden behind stone arches and lintels. Everything is done to draw attention to the fact that the outside is a mere veneer, or covering, and has no structural function whatever. Instead of attempting to suggest a Gothic clustered pier for the twelve-story wall divisions between



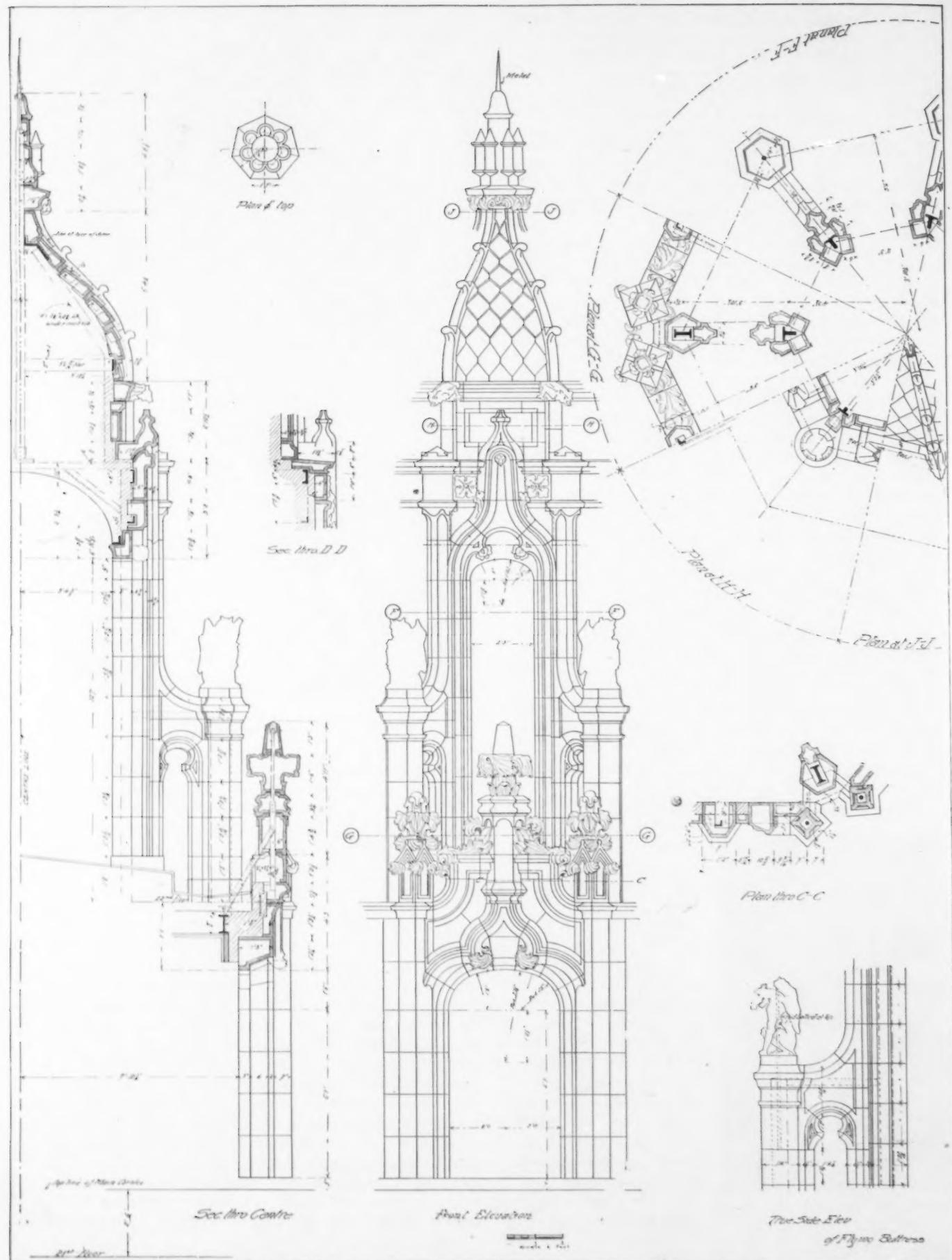
CAPS OF COLUMNS AT NINETEENTH STORY.



WEST STREET BUILDING, NEW YORK.  
Cass Gilbert, Architect.

the coupled windows, which would have required deeper reveals and many undercut moldings, the wall surface is nearly plain, the play of light and shadow being produced by reeding. Even in the rows of arches previously referred to, there are no corbels, or brackets, built out from the wall to give them even a semblance of support. They are frankly suspended from above.

The ornament, moreover, has been designed for this particular building. It is not a modification or adaptation of Gothic ornament,—as a matter of fact there is scarcely anything Gothic about the entire façade,—but is the result of studies of the effects of light and shade made on the models. Contrary to the usual custom, full size detail drawings of the ornament were not made. Half-size details, however, were made, and from these the clay models. On the models, the moldings and ornaments were studied, high lights were made here, deep shadows there, as they seemed to be required. The result is that the whole work has the impress of the individuality of the designer. Witness the tourelles terminating the corner piers. Could anything be more graceful, charming and delightful, and more suited to the purpose, than these, but they are not Gothic, nor is it easy to classify them with any of the well-known styles.



DETAILS OF TOURELLES, WEST STREET BUILDING, NEW YORK.



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PLATE 113.



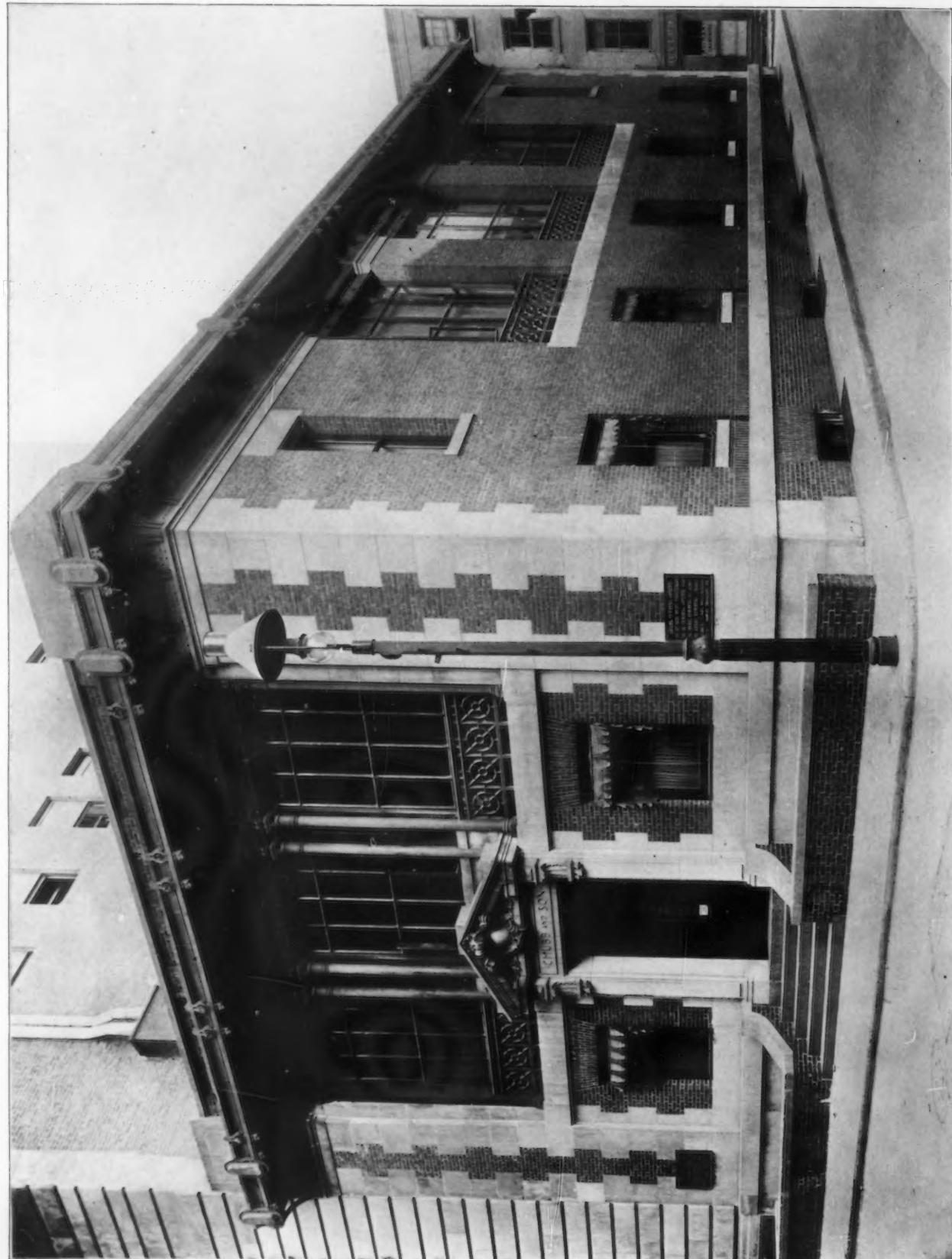
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WARREN & WETMORE, ARCHITECTS.



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PLATE 114.



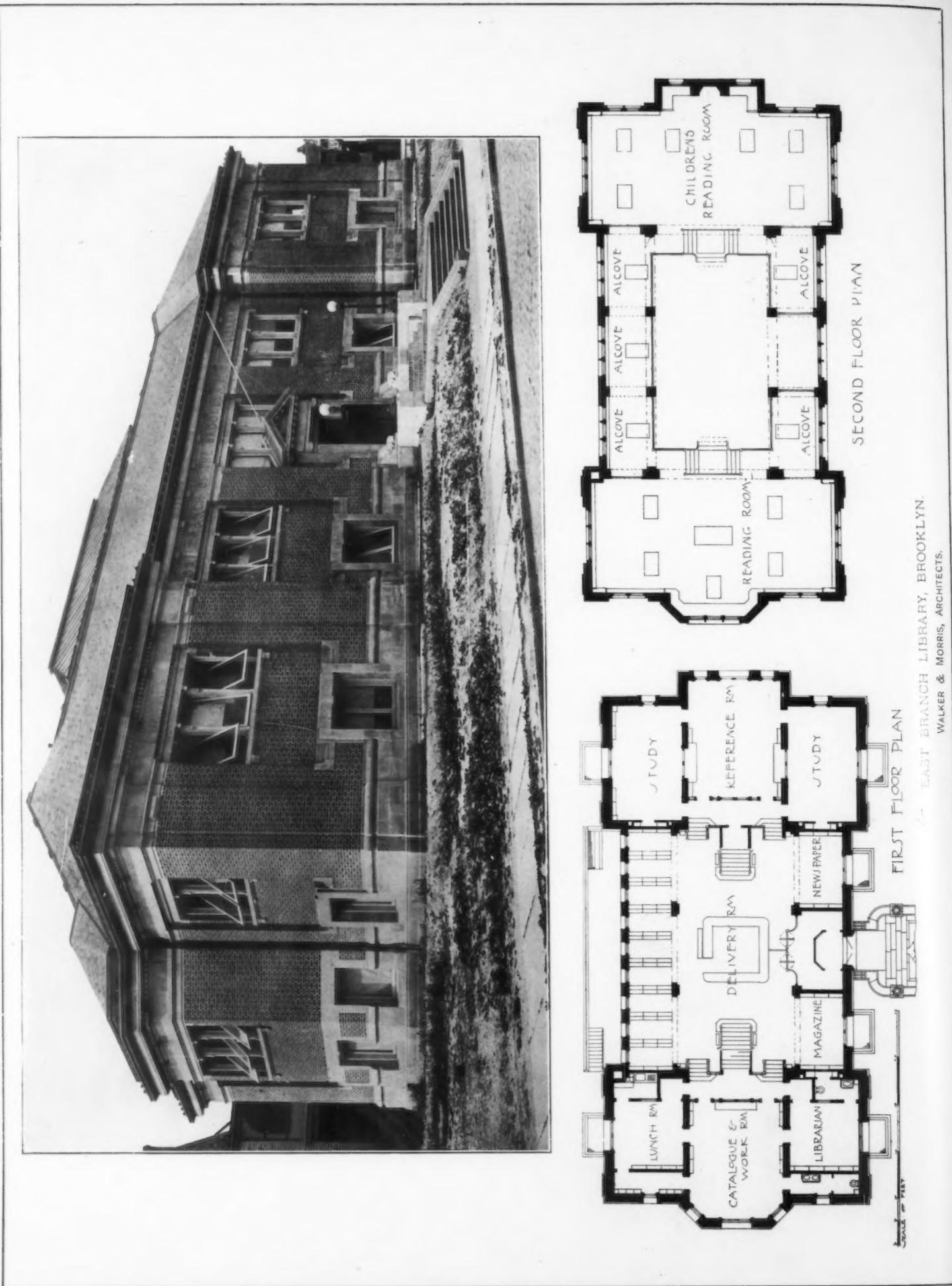
OFFICE FOR AN INSURANCE COMPANY, SOUTH WILLIAM STREET, NEW YORK.  
CARRERE & HASTINGS, ARCHITECTS.



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PLATE 115.

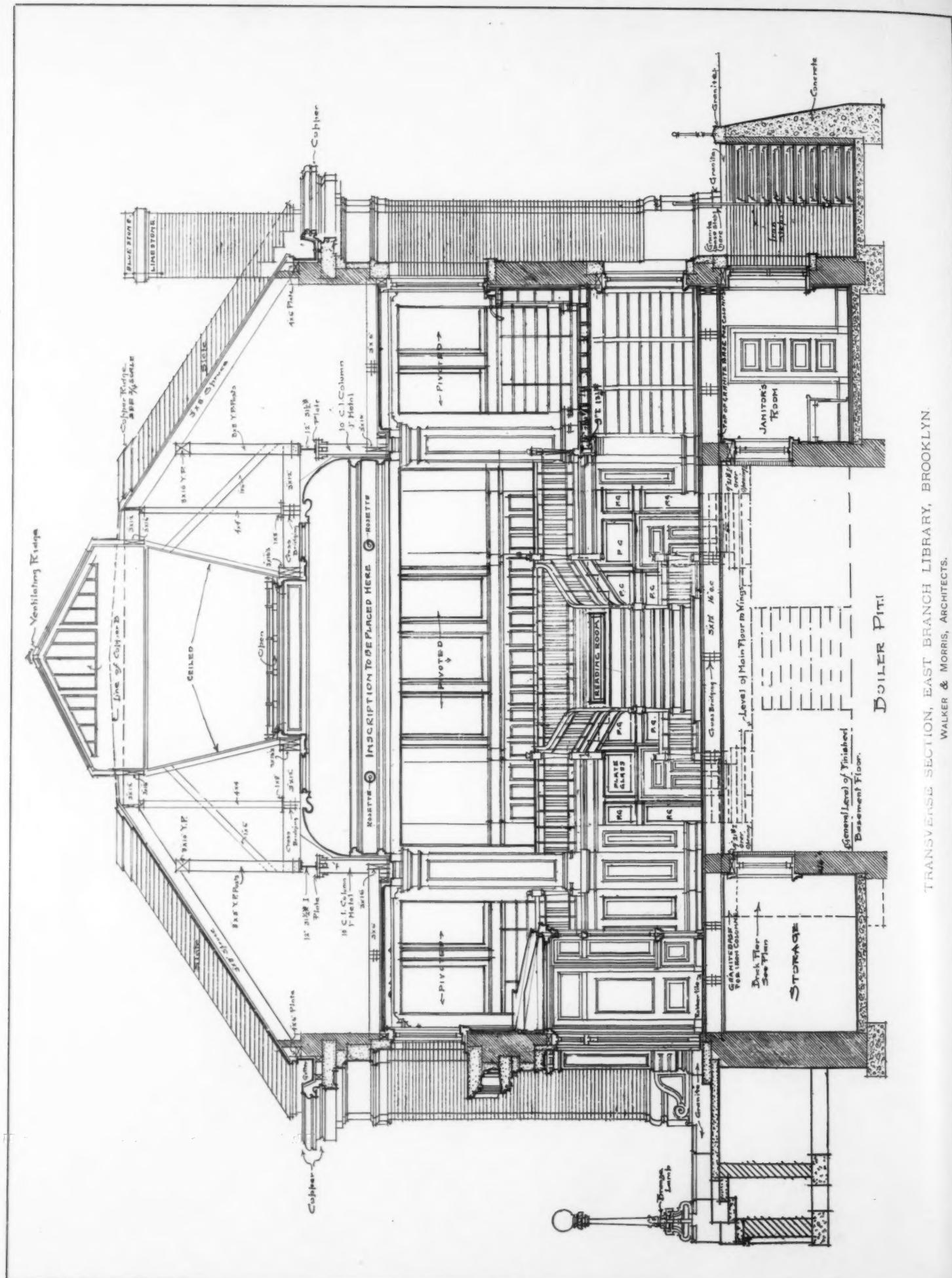




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PLATE 116.



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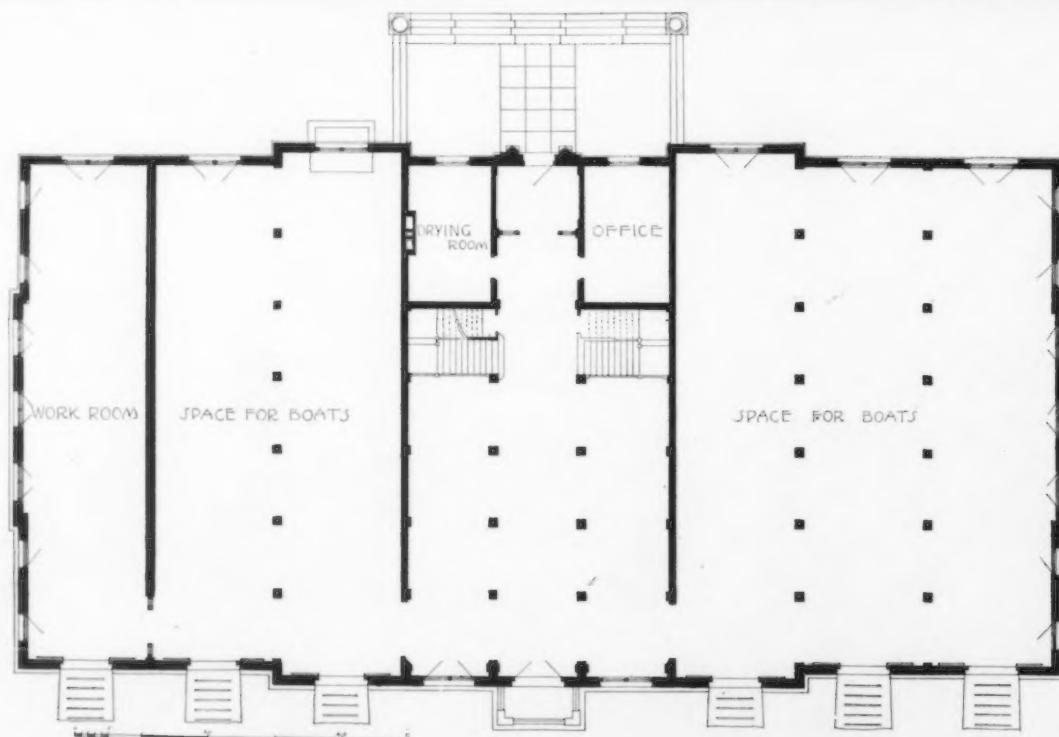
WALKER & MORRIS, ARCHITECTS.



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VOL. 16, NO. 8.

PLATE 117.



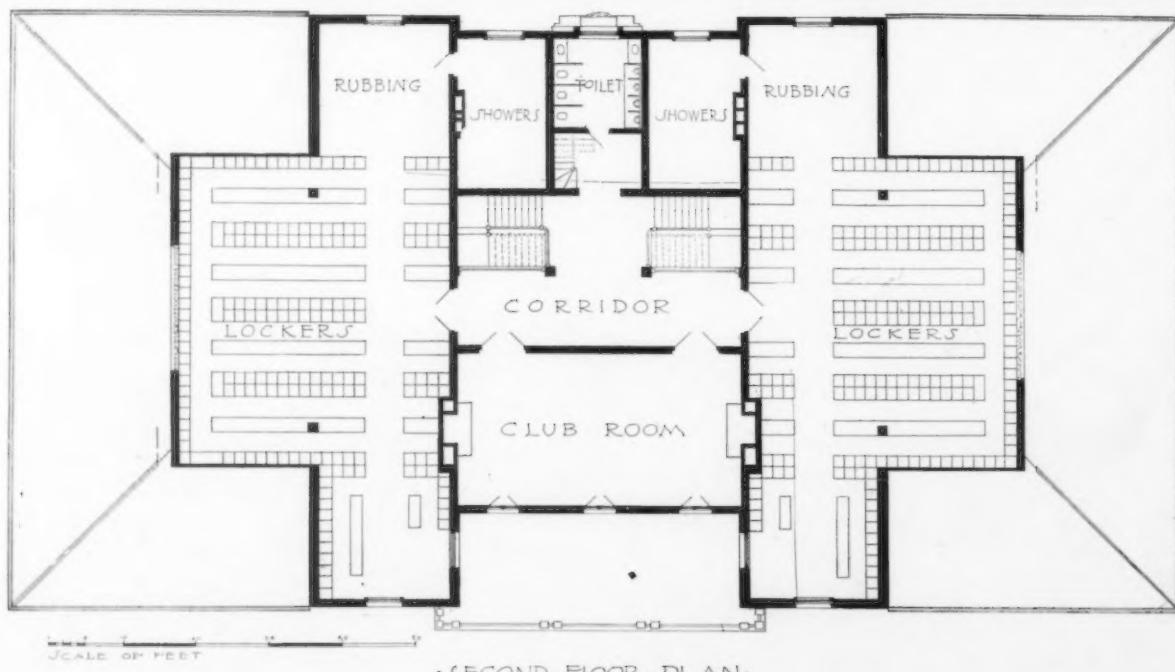
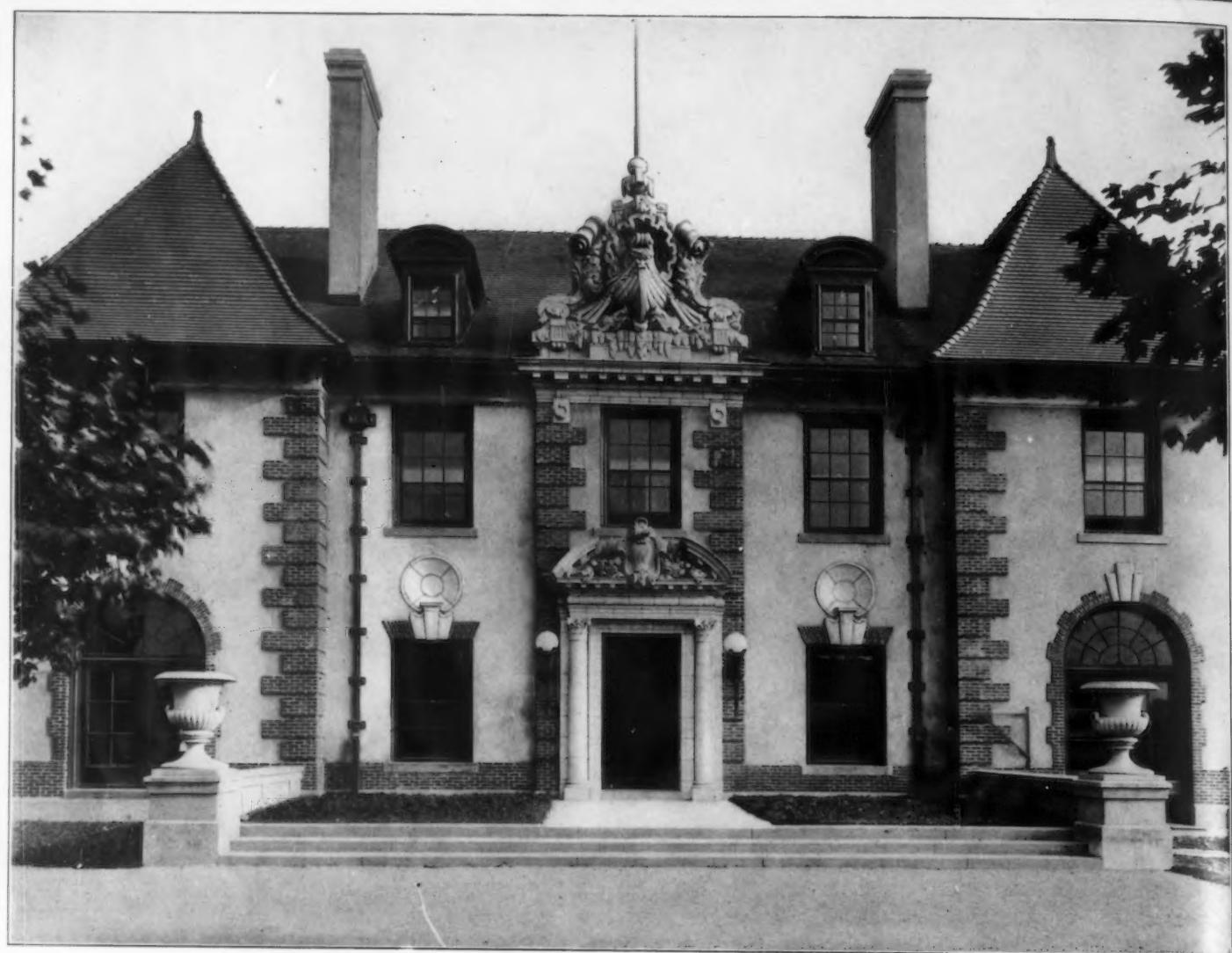
FIRST FLOOR PLAN  
WELD BOATHOUSE, CAMBRIDGE, MASS.  
PEABODY & STEARNS, ARCHITECTS.



THE BRICKBUILDER.

VOL. 16, NO. 8.

PLATE 118.



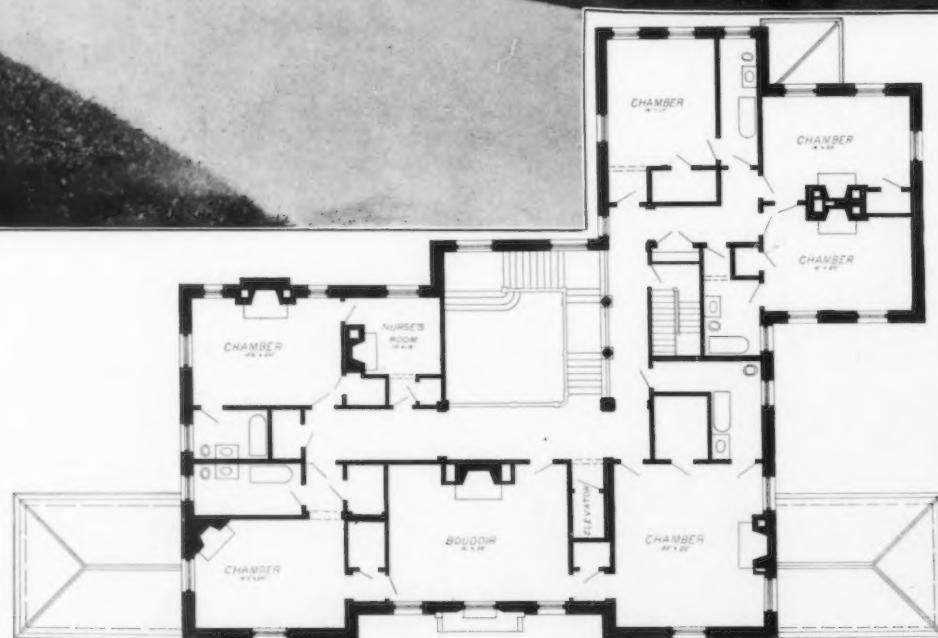
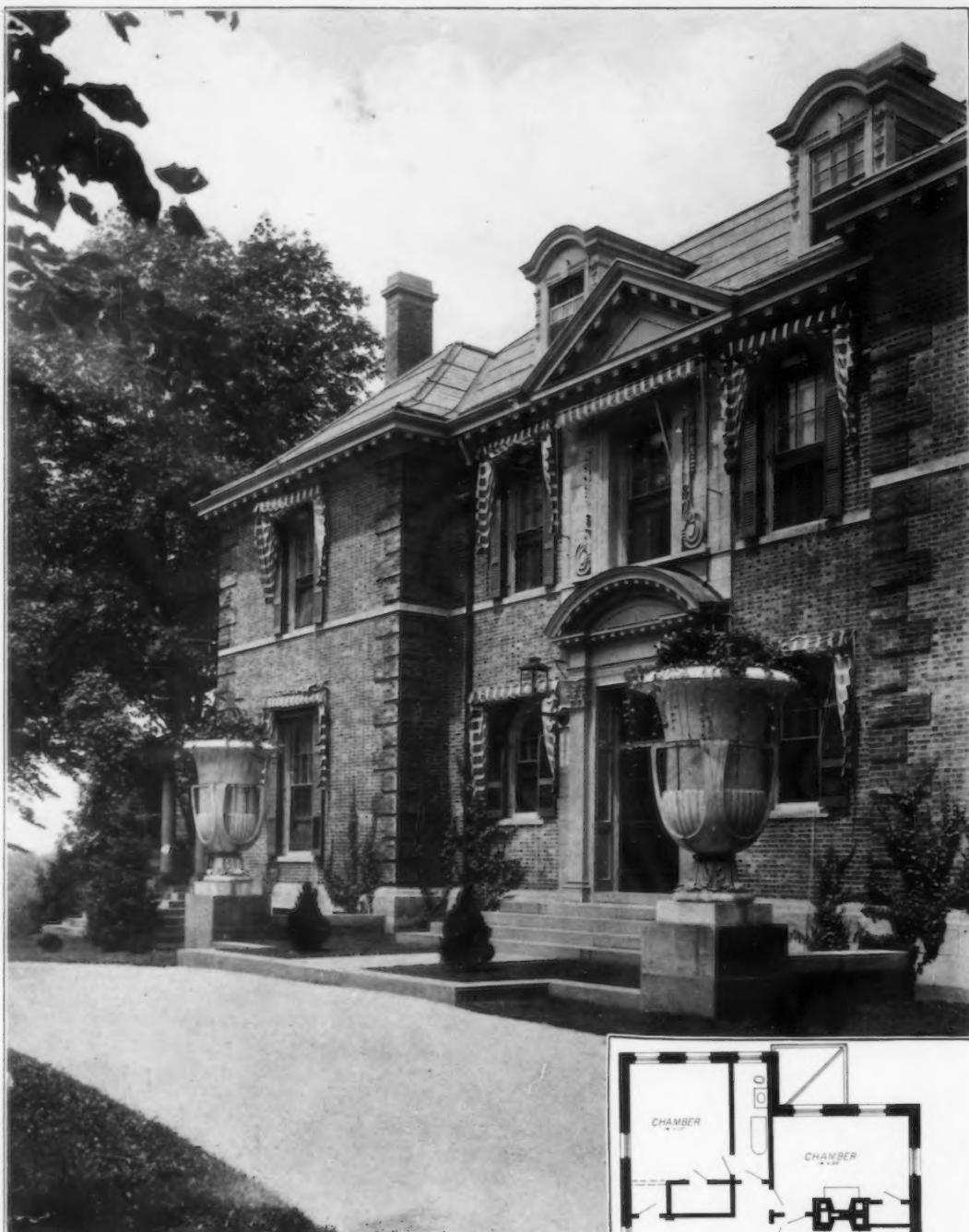
✓ WELD BOATHOUSE, CAMBRIDGE, MASS.  
PEABODY & STEARNS, ARCHITECTS.



THE BRICKBUILDER.

VOL. 16, NO. 8.

PLATE 119.



SECOND FLOOR PLAN

HOUSE AT TARRYTOWN, N. Y.  
PEABODY & STEARNS, ARCHITECTS.



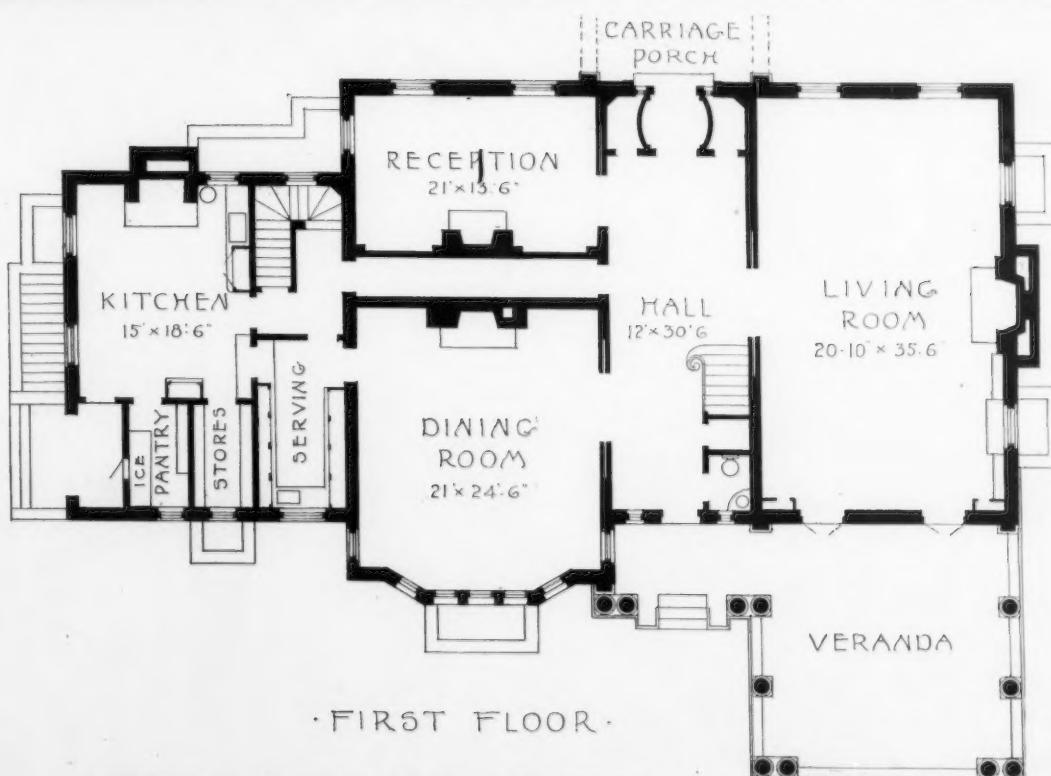


FIRST FLOOR PLAN  
HOUSE AT TARRYTOWN, N. Y.  
PEABODY & STEARNS, ARCHITECTS.

THE BRICKBUILDER.

VOL. 16, NO. 8.

PLATE 121.



HOUSE FOR JOSEPH G. SPURR, ESQ., NEWARK, N. J.  
BENJAMIN WISTAR MORRIS, ARCHITECT.



THE BRICKBUILDER

VOL. 16, NO. 8.

PLATE 122.



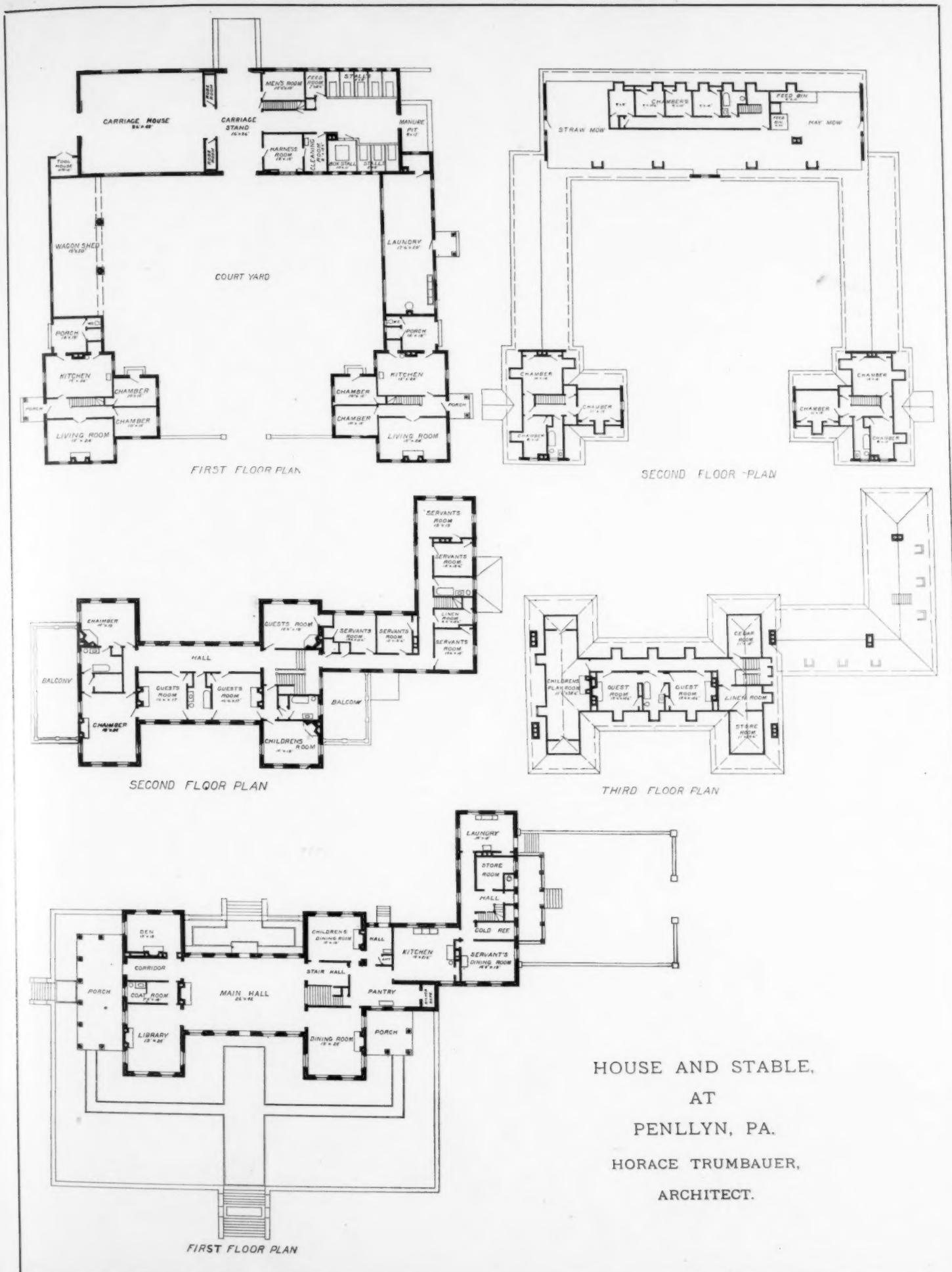
HOUSE AND STABLE AT PENLLYN, PA.  
HORACE TRUMBAUER, ARCHITECT.



THE BRICKBUILDER.

VOL. 16, NO. 8.

PLATE 123.

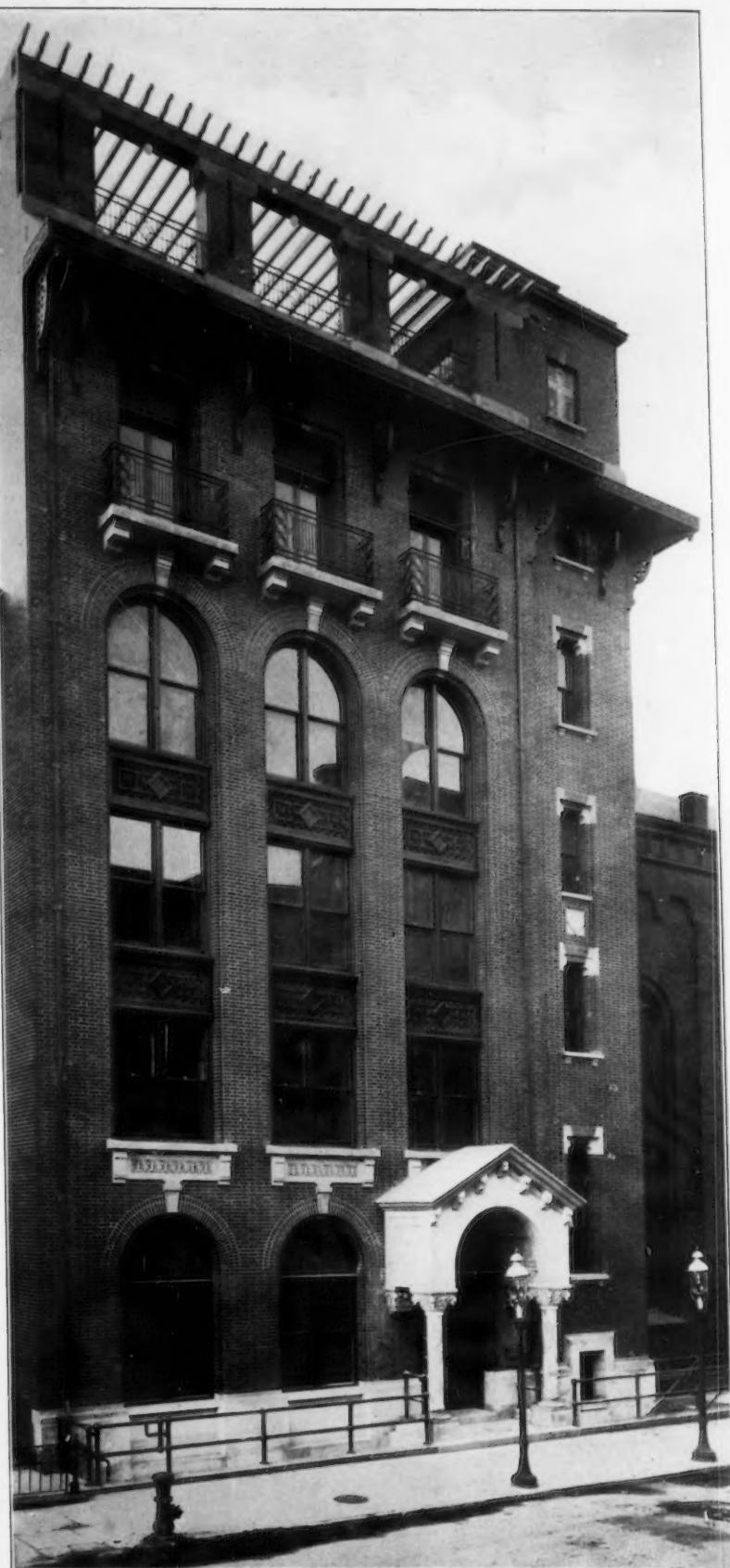
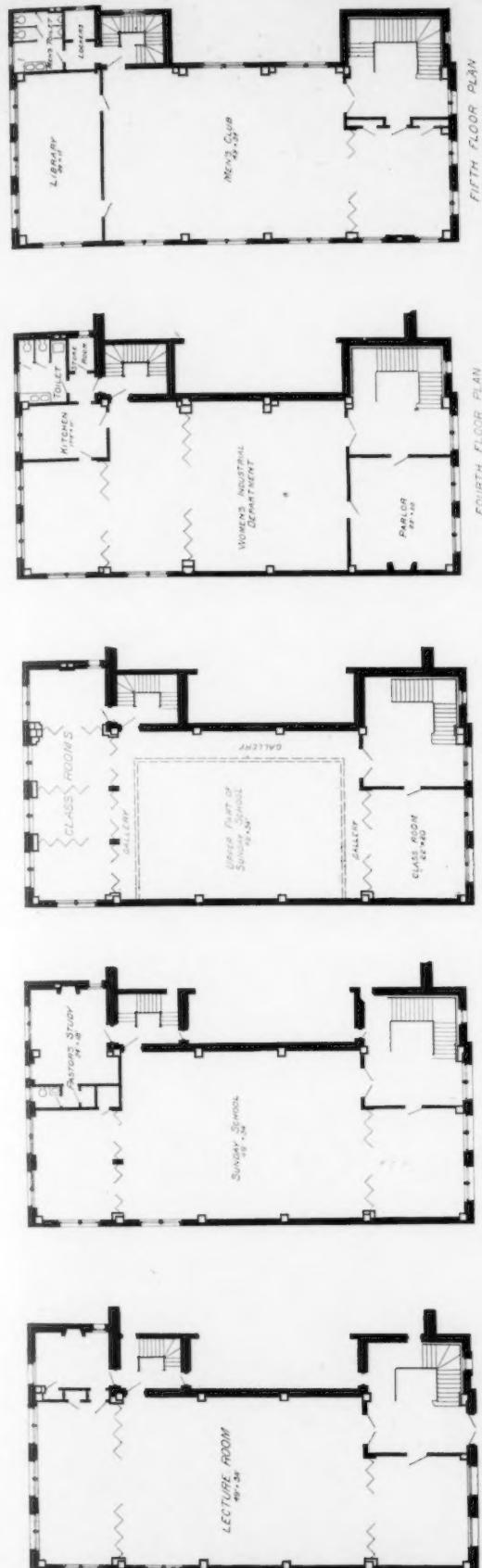




THE BRICKBUILDER.

VOL. 16, NO. 8.

PLATE 124.



MADISON AVENUE BAPTIST CHURCH PARISH HOUSE, NEW YORK.

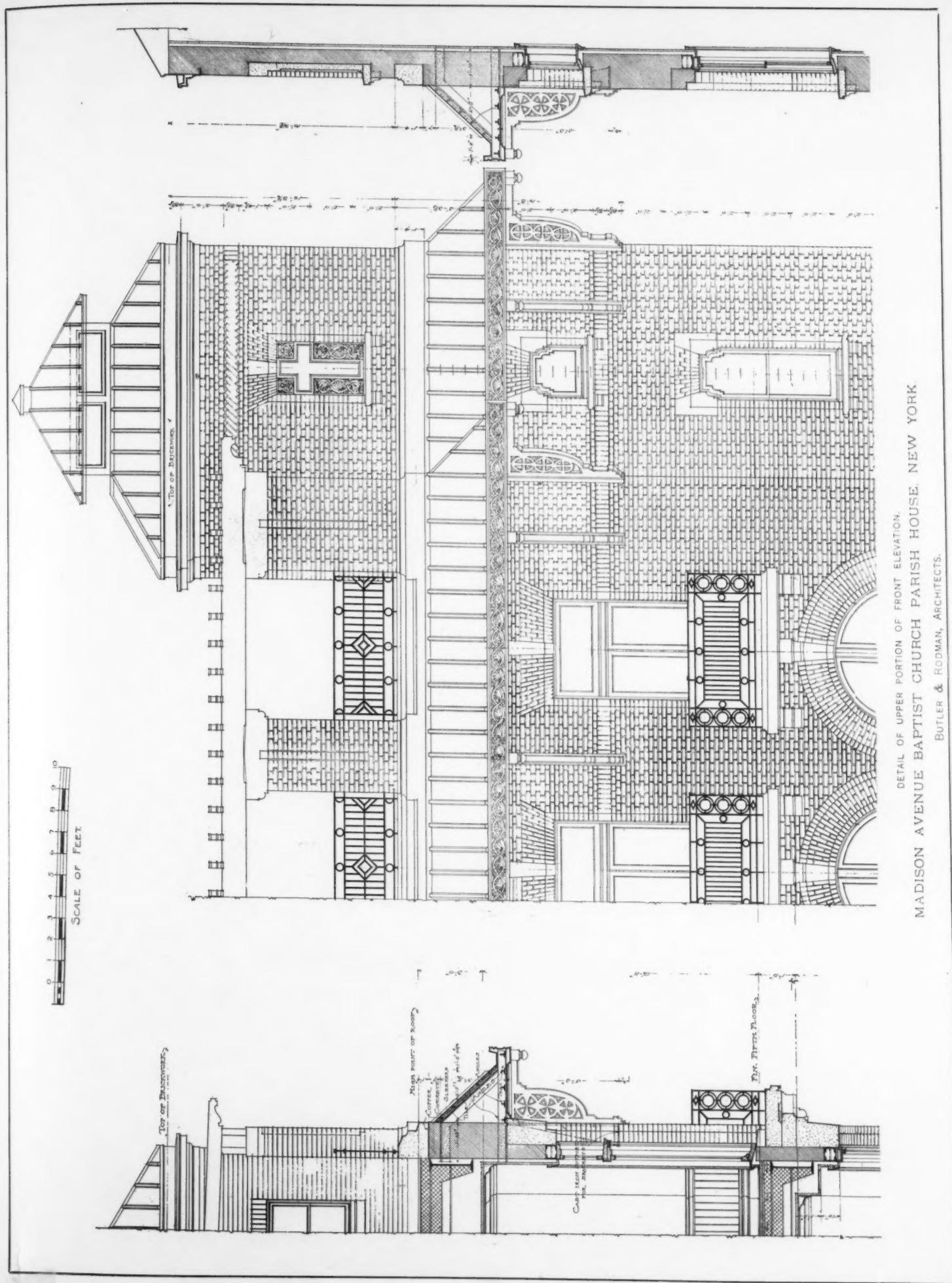
BUTLER & RODMAN, ARCHITECTS.



THE BRICKBUILDER.

VOL. 16, NO. 8.

PLATE 125.



DETAIL OF UPPER PORTION OF FRONT ELEVATION.  
MADISON AVENUE BAPTIST CHURCH PARISH HOUSE, NEW YORK

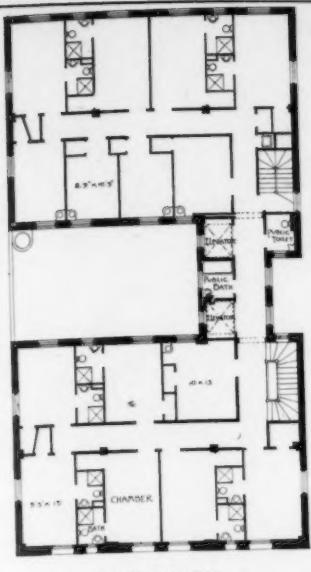
BUTLER & RODMAN, ARCHITECTS.



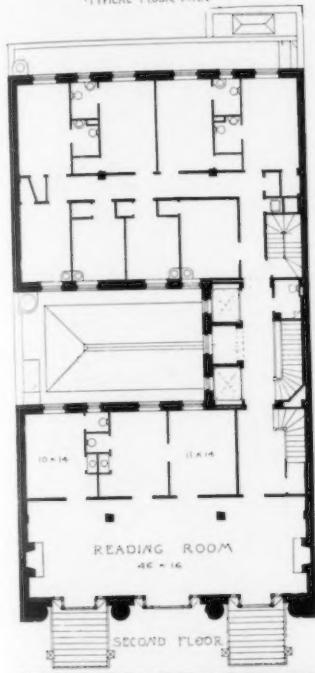
THE BRICKBUILDER.

VOL. 16, NO. 8.

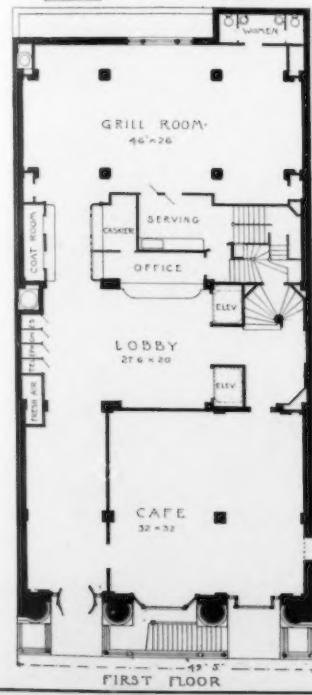
PLATE 126.



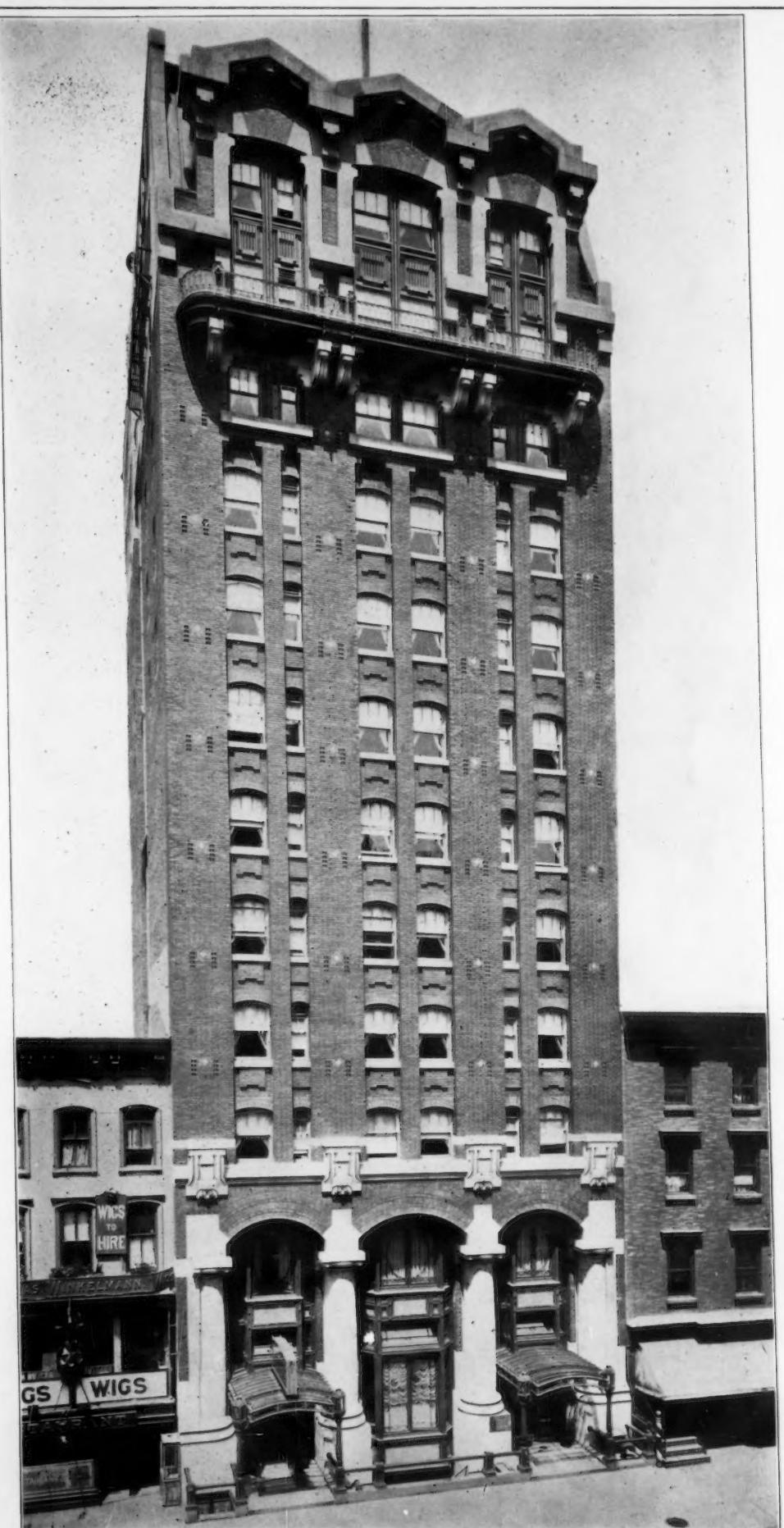
TYPICAL FLOOR PLAN



SECOND FLOOR



FIRST FLOOR



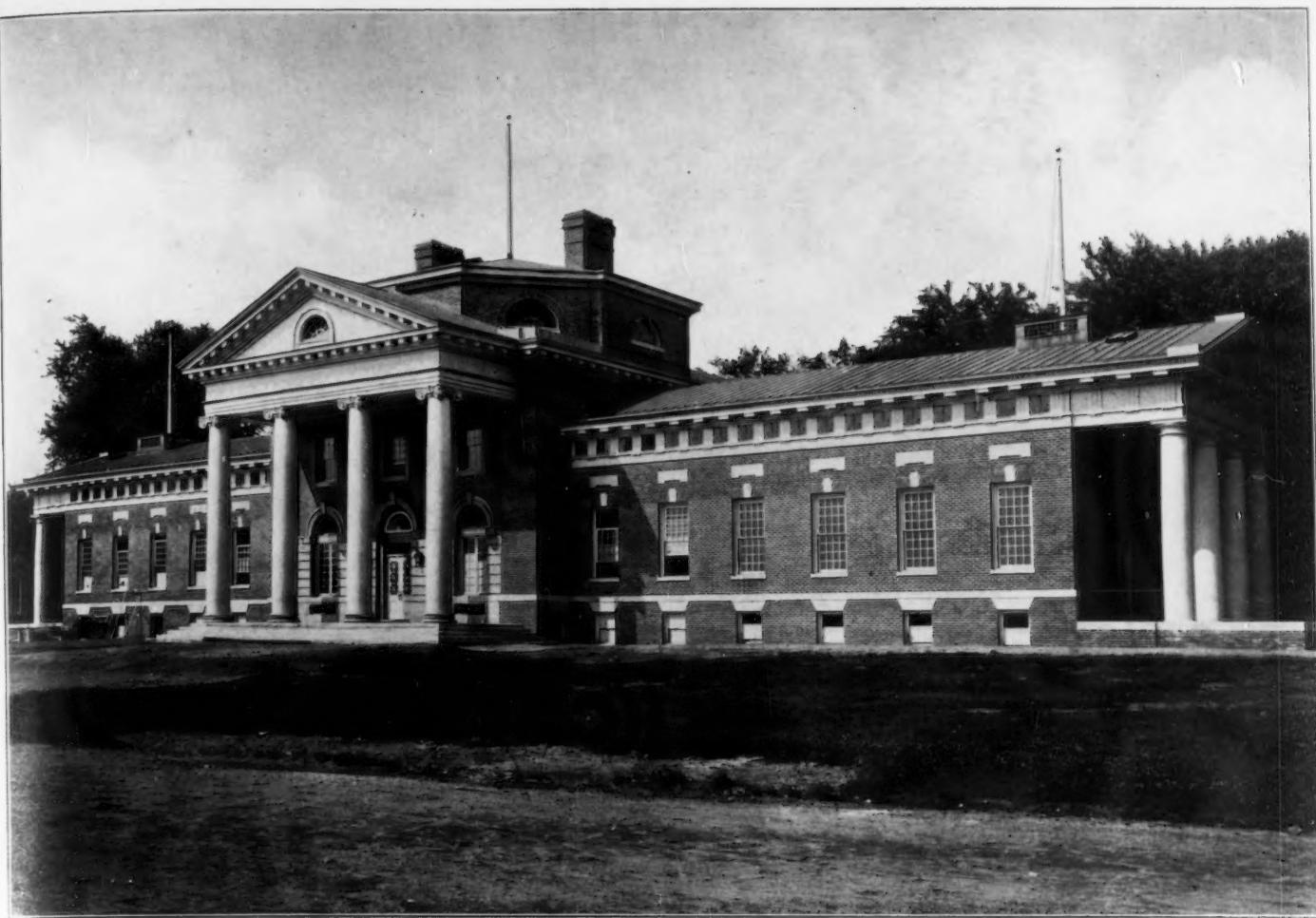
THE "HERMITAGE" HOTEL, SEVENTH AVENUE, NEAR FORTY-SECOND STREET,  
NEW YORK. ROBERT D. KOHN, ARCHITECT.



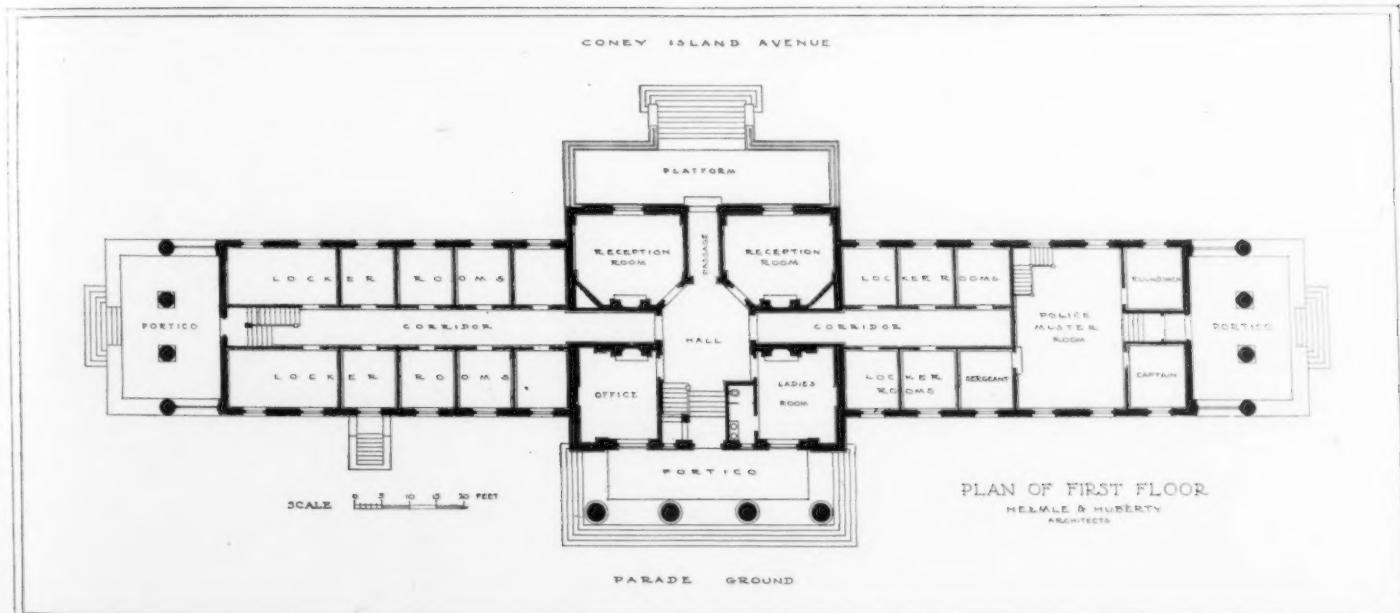
THE BRICKBUILDER.

VOL. 16, NO. 8.

PLATE 127.



FROM THE FIELD.



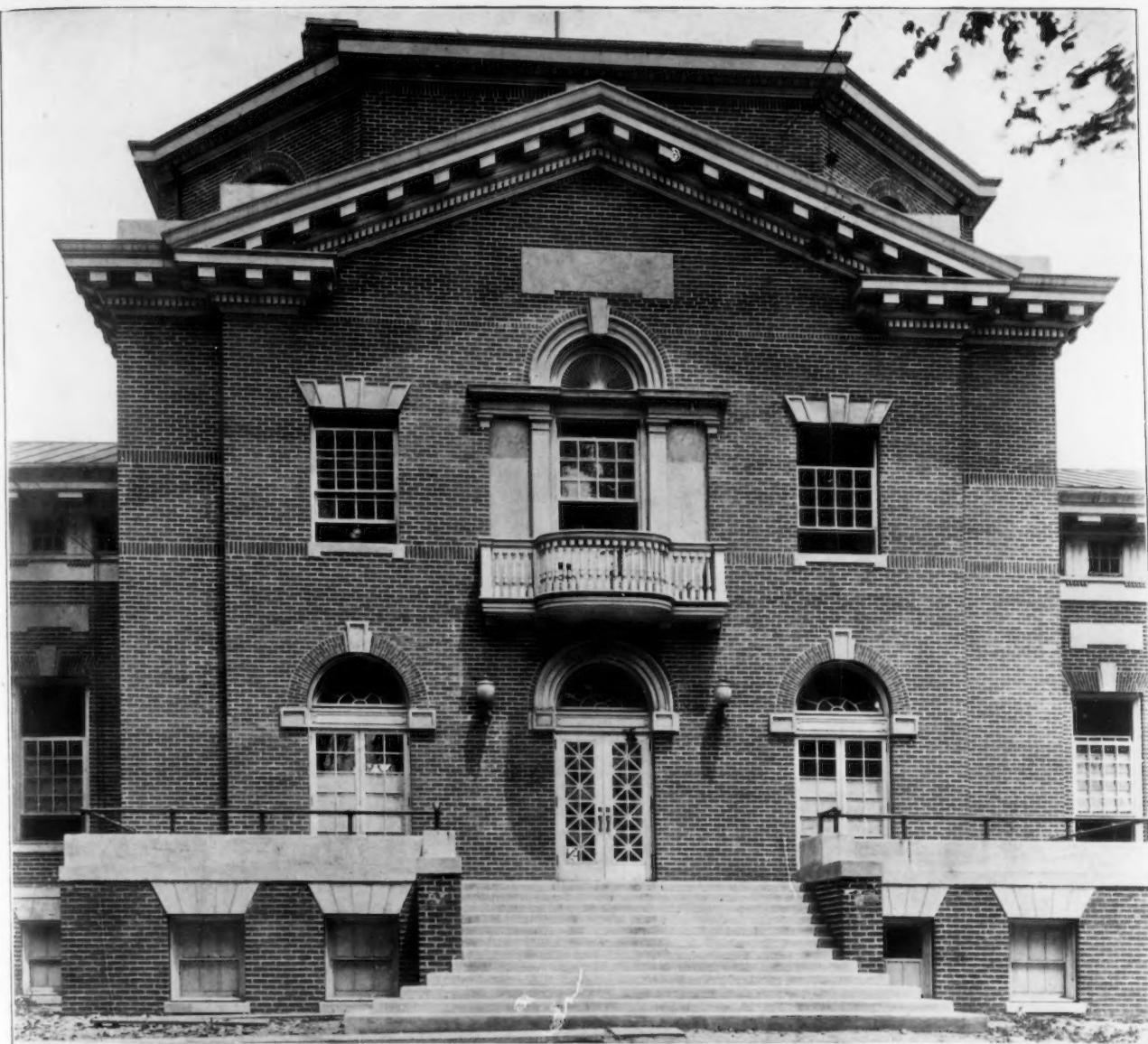
ATHLETIC BUILDING, PROSPECT PARK, BROOKLYN.  
HELMLE & HUBERTY, ARCHITECTS.



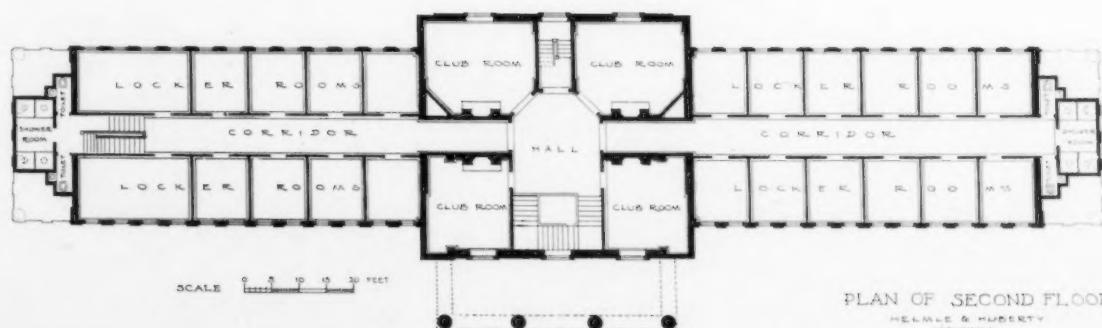
THE BRICKBUILDER.

VOL. 16, NO. 8.

PLATE 128.

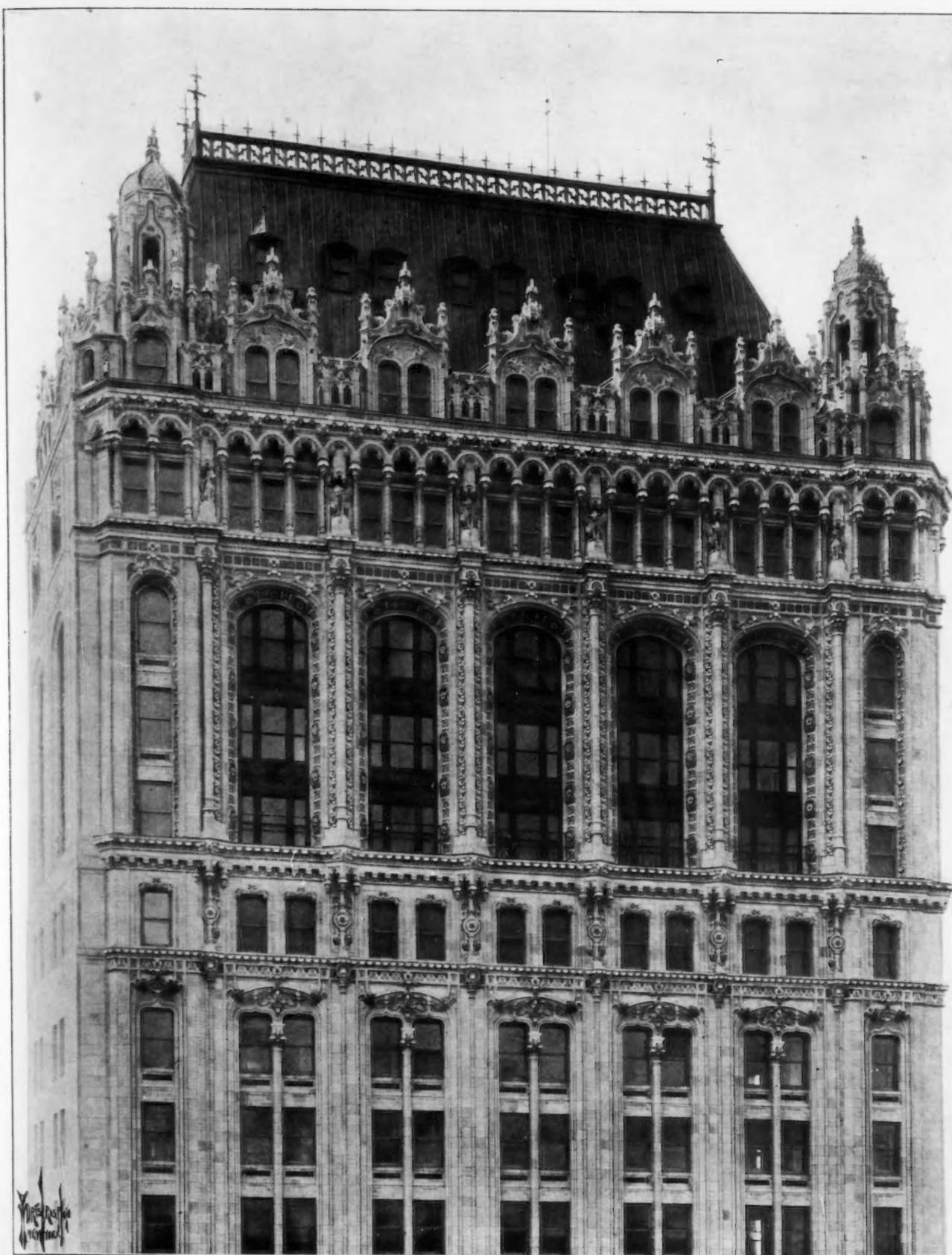


FRONT ENTRANCE, CONEY ISLAND AVENUE.

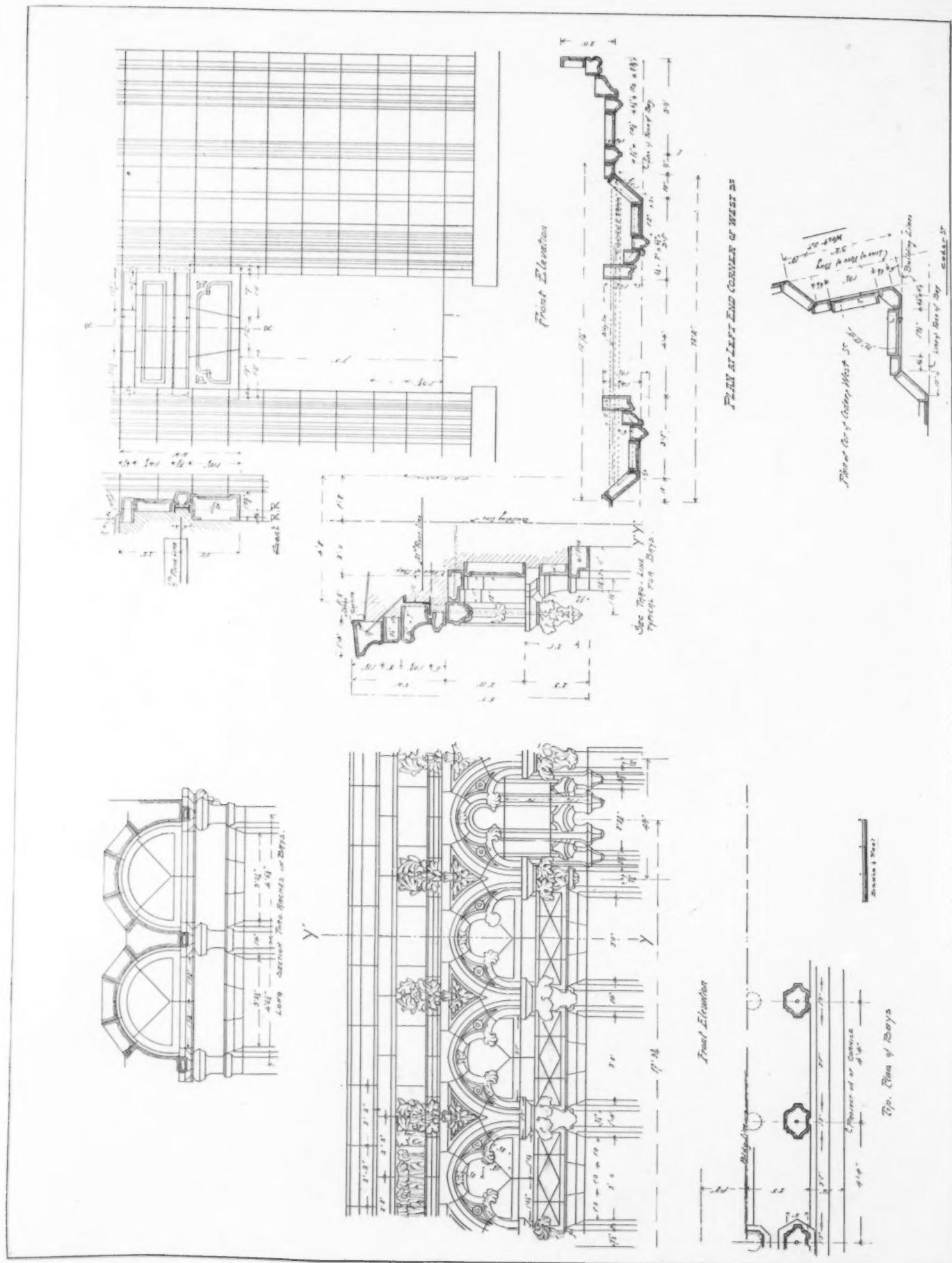


ATHLETIC BUILDING, PROSPECT PARK, BROOKLYN.  
HEMLE & HUBERTY, ARCHITECTS.





DETAILS OF MAIN FAÇADE, WEST STREET BUILDING, NEW YORK.



DETAILS OF MAIN FAÇADE, WEST STREET BUILDING, NEW YORK.



ORNAMENT TO WINDOW REVEALS.

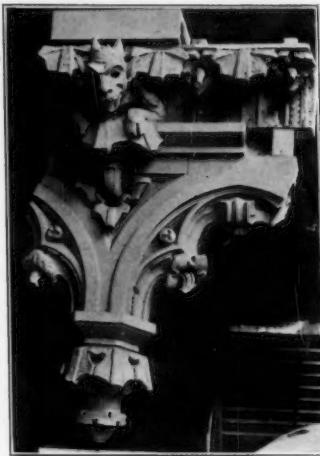
The foliage in the caps of the nineteenth-story columns, in the belt course over them, and also in the cornice above, is unlike any Gothic ornament. It is more Byzantine in character and seems to have been influenced by the early brick and terra cotta architecture of Northern Italy, a decorative field but little explored by the designers of modern terra cotta. What the designer called a bell flower is most admirable, but it also is in no particular style.

Another opportunity which the use of terra cotta affords, and which has been so happily seized by the designer of the West Street Building, is the employment of color. Unfortunately, this cannot be shown in the illustrations, but what appear to be high lights on the foliage of the cornice and on the pendants, or drops, of the arches below are in reality patches of color. The reveals of the large arches grouping the windows of the seventeenth, eighteenth and nineteenth stories, and the square panels in the belt course above them, are all given a polychromatic treatment. Green, blue, yellow and other colors are used, here and there, to pick out and emphasize the points, until the whole façade becomes a harmony of color, bright, lively and sparkling, and as unlike stone as anything could possibly be. Moreover, the designer has the assurance that this color scheme will be preserved indefinitely, save, perhaps, a slight mellowing in the course of time, and that it will not, after a few years, fade out and blend into one dull tone as stone will. The employment of color, furthermore, has enabled the designer to keep his decoration and ornament in scale. Without it the flowered decorations on the arches two hundred feet in the air might have been ineffective, unless a greater depth of surface had been given and heavier ornament used, which would have ruined the scale. As it is, much of the decoration is

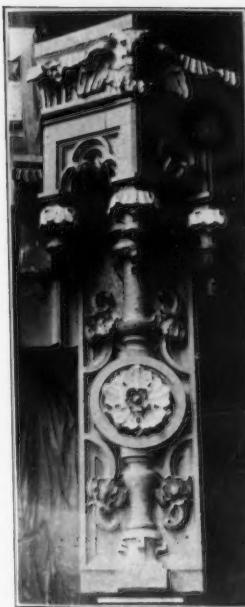
comparatively superficial, but the effect is heightened by the use of color.

It indeed seems strange that the majority of architects who use terra cotta either utterly disregard, or fail to realize, its adaptability to polychromatic treatment. This may be due, perhaps, to the circumstance that when architectural terra cotta was first made the only clay that seemed

available for use was that which burned a deep red, — terra



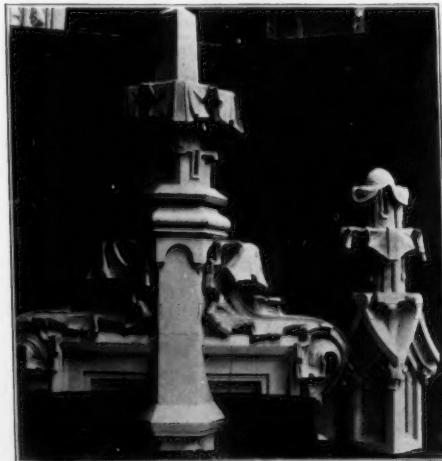
A PENDANT OF THE MAIN CORNICE.



CANOPIES OVER PIERS AT SIXTEENTH STORY.



HEADS TO WINDOWS AT FIFTEENTH STORY.



FINIALS TO WINDOWS ABOVE MAIN CORNICE.

cotta color, — the Long Island Historical Society's Building in Brooklyn, erected in 1879, and the Produce Exchange of New York, erected in 1881, being good illustrations. It was not until about 1889 that the buffs, grays and yellows, now so common, were used at all, and up to within a few years ago the color effects aimed for were chiefly imitations of the various building stones. It is only recently that the idea of a definite color scheme has been developed by architects. In the Broadway-Chambers Building, the Madison Square Presbyterian Church and an apartment house in East 30th Street, colored terra cotta has been used. It is also to be employed in the Academy of Music and St. Ambrose Church in Brooklyn, both now being erected. It is unquestionably destined to take a prominent place in the architecture of the future, as soon as its possibilities are more fully realized.

The West Street Building is entirely of terra cotta above the third story, the lower stories being of stone. Aside from the excellence of the design and its very successful solution of the sky-scraper problem, it is a notable example of the practical and logical use of the materials employed and a realization of their possibilities.

## What \$7,500 will do in Building a Fireproof House.

BY ALEX. WARREN.

**W**HILE riding through the country the other day in the auto with some friends, we had occasion to cut through a small side street, and found there a strikingly different house from anything I had seen in many a day. It was of the French chateau type, but of very simple design, as the owner was a man of moderate income and did not wish to incur much expense. It was built

in this room, in fact in several other rooms in the main part of the house in the first floor, were plastered between rough beams with one coat of rough finish plaster, tinted to the shades as required to match the finish of the room. The red brick mantel, with its wrought iron crane, added to the charm of the room, especially as the brick were selected to imitate the very old bricks, the same as found in some of the oldest houses, with rounded edges and very much discolored. This living-room had four very large French windows in it, two of them going out into the terrace at the side of the house, the other two overlooking the front and rear. Between the living-room and the reception room was a small hall finished



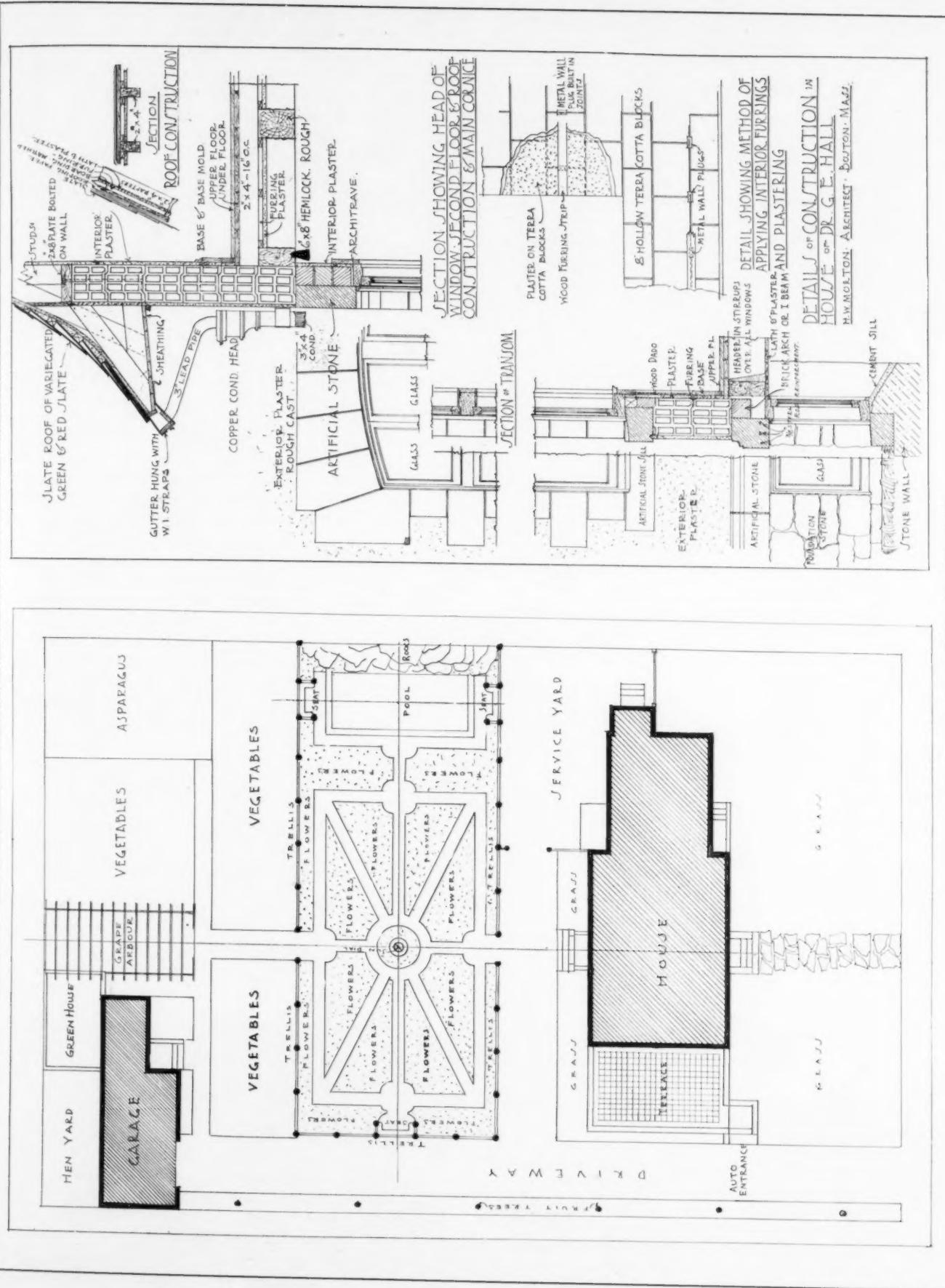
HOUSE FOR DR. G. E. HALL, NEWTON, MASS.  
H. W. Morton, Architect.

so as to require the least possible care and expenditure in repairs in the future, so the architect had chosen the hollow terra cotta block type of construction, which gave a wall about eight inches thick, plastered on the outside with Portland cement mortar, very roughcast, and flush with the trimming stone on the buildings. The inside plaster was put directly on to the blocks, so that there was not the least chance for mice, etc., to communicate to the upper part of the house.

On entering the house, — by invitation of the owner, Dr. Hall,—from the terrace, we went into the living-room, which was paneled four or five feet high with oak wainscoting and plastered above and papered. The ceiling

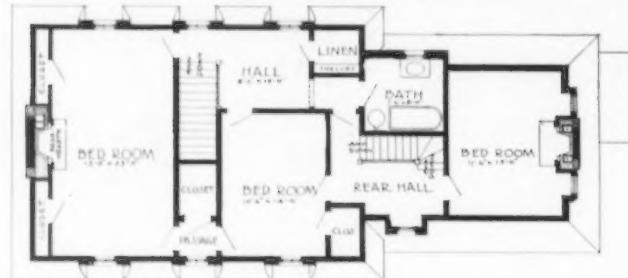
the same as the living-room, with a coat closet and a door to the vestibule on one side and the stairs to the upper story on the other side. Dr. Hall said that the reason it was so small was that he considered it unnecessary to have a large hall when he had such a reception room and a large living-room. The reception room was finished in wood lattice, stained green, over lilac design wall paper, in panels, with trellis effect, all round the room and on the ceiling.

The dining-room was of natural oak finish, with the same style ceiling as in the living-room, and with a simple board dado about two feet high. The china closet, kitchen, kitchen closets and what was called the cold



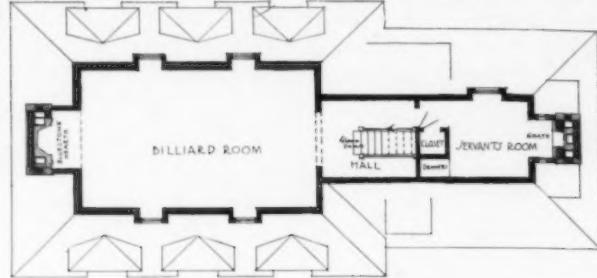
closet, also the rear hall, had a floor made of square clay tiles, chosen for variegation and color effects and laid with a very small joint. One reason for this was that there was no cellar under this part of the house, and therefore it was laid on a bed concrete, which made it warm in winter and cool in summer, and at the same time perfectly sanitary, lasting and fireproof.

The recess in which the stove was set was covered over with a galvanized iron hood leading to a vent register in the back to keep the odors from broiling, etc.,



SECOND FLOOR PLAN.

billiard room or divided into two bedrooms. All the rafters of the roof were shown, and between these a filling of rough plaster had been used. I noticed that the construction was very light, that is, of very small sized timbers, and was told that this had been used for two reasons: One to save in expense and the other that it was all that was necessary, as the roof was so steep and high that it was practically a vertical load. Each rafter was trussed at the upper part of the room, and a niche at the opposite end of the room to the stairs had a delight-



THIRD FLOOR PLAN.

from getting into the main part of the house. The cold closet back of the kitchen, and separated by a kitchen closet, held the refrigerator on one side and a screen closet on the other side, and so designed those the window in winter could be opened, thus saving the expense of ice. The walls of this cold closet, as well as those of the entire first story of the house, were of the eight-inch terra cotta tile of a special design, and so made as to have no through joints in which water might work, either vertically or horizontally.

One pleasing thing was a blind door between the reception room and the rear hall, so made that when the lattice work in the reception room was put on the joint was absolutely hidden, and as no hardware of any kind showed in the room the door was perfectly secreted.

The second story was filled with good sized, cool, well lighted bedrooms with large closets wherever possible. The linen closet was fitted with drop shelves and drawers, and the wood was of red cedar so it could be used for storage of winter goods in the summer time to protect from the moths. The bathroom had the regular fixtures and a large tub fitted with a ring shower, also a wood floor and a tile dado to about five feet in height. On the third story was a most interesting room which was used for a play room at the present time for the children, but so designed as to be easily made into a

ful large fireplace of red brick, which made the room very interesting. All the woodwork had been stained brown and the plastering tinted slightly off of the white so as not to have too sharp a contrast. The roof of the main house and kitchen part was covered with variegated red and green slate laid in wavy lines of different sizes and thicknesses, and was different from anything I had seen in a long time.

On going down to the first floor again we went through the living-room and out of the garden entrance across the service driveway to the flower garden, which was enclosed in a high trellis of simple design and painted white, and over which were growing crimson ramblers. Inside this trellis was a beautiful Italian garden, with its seats and paths, and in the center a sundial. At one end of the garden was the lily pool of cement, with a large rockery at the back of it in which were hardy ferns and vines. Seats at each end of the pool added to the delightfulness. Beyond the flower garden and at the rear of the place was the vegetable garden.

A small garage of the same type of construction as the house had been built in one corner, with space in the upper part for a man to live in, and back of the garage a large hen yard and a greenhouse. The stable and greenhouse were heated from the same source.



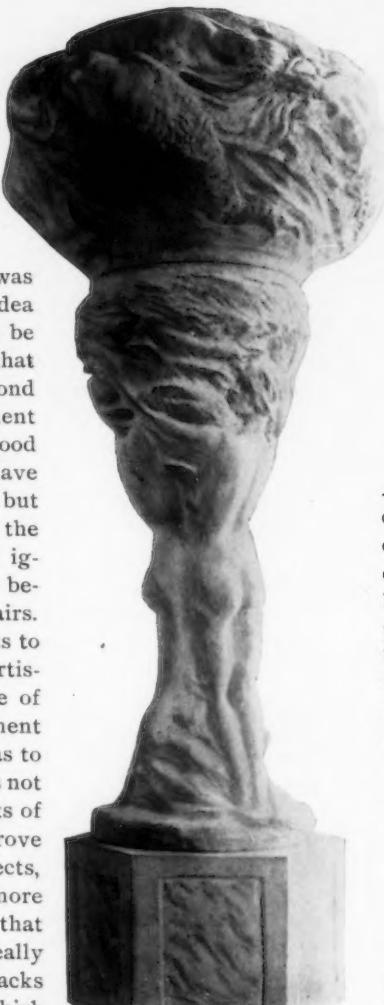
FIRST FLOOR PLAN.

## Editorial Comment and Selected Miscellany

### MAKING LONDON BETTER FOR THE POOR.

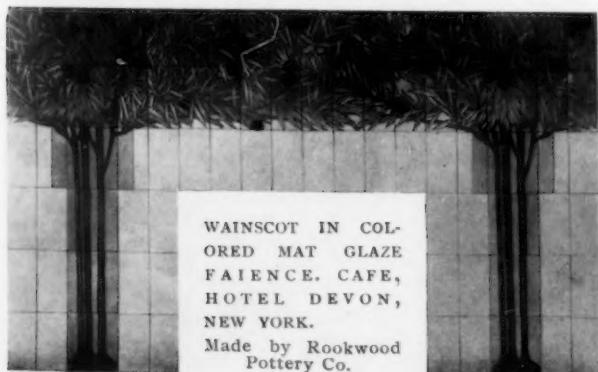
SOME thirty years ago the work of improving the housing condition of the poor in our great cities was begun on a large and systematic basis as a result of the bequests of George Peabody. Unfortunately, this work in England, almost from its inception, was placed in the hands of a board whose sole idea seemed to be that the buildings should be well constructed and well planned, but that the element of good looks was quite beyond their province, and that a model tenement house could not be model if it were good looking. In studying the results which have been accomplished in London, one cannot but be impressed with the extent to which the architectural opportunities have been ignored. The English architects are, we believe, to blame for this condition of affairs. The very poor are not the kind of tenants to whom one would wish to trust the most artistic buildings, but an educational force of great value is ignored when these tenement houses are built with no consideration as to beauty. The object of such structures is not to provide simply for the physical wants of the inmates, but also to actually improve their condition, to brighten their prospects, and to make them more desirable and more aspiring citizens, awakening in them that ambition so essential if a people is to really progress. To house them in ugly barracks is a crime, and the helpless multitude which live in these homes will surely reflect a certain portion of this ugliness. Fortunately, the conditions have not been altogether similar in this country. We have some pretty bad tenement house districts, and we do not boast of our slums, but in the few instances where organized efforts have been made to properly house the very poor, the element of beauty has been by no means

disregarded, as is instanced by the very interesting work Mr.



JARDINIERE MODELLED BY  
LOUIS POTTER.

Color, delicate blues and greens.  
Made by Hartford Faience Co.



WAINSCOT IN COLORED MAT GLAZE FAIENCE. CAFE,  
HOTEL DEVON, NEW YORK.  
Made by Rookwood Pottery Co.



DETAIL WEST STREET BUILDING, NEW YORK.  
Cass Gilbert, Architect.  
Atlantic Terra Cotta Co., Makers.

Atterbury, Mr. Flagg and others have been doing in New York and elsewhere. Any commission to study the housing of the poor ought to include as a majority of its members, architects who understand the true possibilities of building, and who would at least try to make these tenement houses beautiful as well as hygienic. Aside from these considerations is the one of return on the capital invested and in this connection it may be said that refinement in design does not necessarily call for expensive elaboration.

### SCHOOLS IN CITY PARKS.

PRESIDENT CHARLES W. ELIOT in the *Outlook* has advocated a scheme, first proposed, we understand, by J. R. Coolidge, Jr., the Boston architect, to relieve the congested down-town school districts and give the children better accommodation in more helpful surroundings. The idea is that the city should utilize the outlying parks as sites for school buildings

to which the children from the slum districts could be brought by the elevated trains in the morning, and returned at the close of the sessions, the city supervising them in transit, and providing them with lunch and suitable opportunities for recreation. The problem of providing school facilities in the congested tenement house districts is a serious one both on account of the high cost of the land and the difficulty of obtaining adequate and satisfactory sanitary surroundings. New York has, in some cases, tried to solve the problem by building tall structures with elevator service and providing roof gardens in which the children could obtain recreation. It is argued, however, with a good deal of truth, that Mr. Coolidge's scheme is far better. The land would cost the city nothing, the buildings would not constitute serious encroachment upon the larger parks, and the saving in first cost would more than offset the added



SECURITY BANK BUILDING.

Long &amp; Long, Architects.

Faced from ground up on three sides with satin finish enameled brick. Made by Tiffany Enamelled Brick Co.

expense of car fares, supervision and lunches, while the benefit to the children themselves from being out in the fresh air away from the slums of the city would, from a physical standpoint, be highly desirable. It is also doubtful if the fatigue of the travel on the cars to and fro would be as much physical discomfort as climbing long flights of stairs and remaining in the crowded down-town districts. At the time the children would be using the cars for transit, the bulk of the travel would be in the opposite direction, and they could consequently be easily accommodated by the roads. This is a project which deserves very careful consideration, and there is hardly any doubt of the benefit it would be to the children, or of the relief it would afford to the congested tenement house districts.

TERRA COTTA DETAIL BY FRANK ANDREWS, ARCHITECT.  
Carter, Black & Ayers, Makers.

#### THE BONDING OF BRICK WORK.

**T**HE recently enacted Building law of the city of Boston prescribes in Section 25: "Every eight course, at least, of a brick wall shall be a full heading or

bonding course, except where walls are faced with face brick, in which case in every eighth course at least every other brick shall be a full header. No diagonal header ties shall be used.

The diagonal header bond which has

been used for so many years to tie face work into the backing has never been satisfactory nor have we ever felt very much confidence in any of the metal ties which have been advocated for this purpose. It will be remembered that the brick facing of some of the buildings in the Baltimore fire, notably the Continental Building, was entirely peeled away from the backing, notwithstanding the presence of the metal ties of the standard spacing. The Flemish bond has been considered as giving the most thorough bond. The Boston statute permits a variate from this, but of course does not prohibit additional bonding if desired. There is a form of bond, to which reference has lately been made, which is used quite



DETAIL BY NEW YORK ARCHITECTURAL TERRA COTTA CO.



COMMERCIAL NATIONAL BANK BUILDING, CHICAGO.

D. H. Burnham & Co., Architects.  
"Milford Granite" Colored Terra Cotta above third story,  
North-Western Terra Cotta Co., Makers.  
Fireproofed by The National Fireproofing Co.



PUBLIC BATH HOUSE, ST. LOUIS.

James A. Smith, Architect.  
Terra Cotta made by St. Louis Terra Cotta Co.

commonly in engineering work in the East Indies, called the Habri bond. In this construction each course is laid in the same manner and consists of two rows of stretchers alternating with one row of headers across the thickness of the wall.

In the next course above the bricks are laid in exactly the same manner but setting over toward one face of the wall a quarterbrick, so as to break joints, the face brick thus requiring to be clipped. This bond is not specially good for thin walls, but for heavy masonry constructions makes a very strong construction and knits the whole thoroughly together when properly built. It seems better than the Flemish bond, and is far better than any Flemish bond which is not carried clear through the wall. It must be re-

membered, however, that no bond is of very much value unless the bricks are thoroughly bedded in good mortar.

#### BUILDING OPERATIONS FOR JULY.

THE long prevailing prosperity in building operations continues with little abatement, practically none if Greater New York be eliminated from the calculations. Official reports from fifty-five leading building centers collected by *The American Contractor*, New York, and tabulated, shows a loss in twenty-six cities and a gain in twenty-nine as compared with July, 1906. The losses are comparatively light from a monetary standpoint, with the exception of New York city, which brings down the total decrease to 11 per cent. This decline must be chiefly ascribed to the enormous operations of recent years and the consequent supply of new buildings. The following figures show the percentage of gain in some of the cities: Chicago, 10; Cleveland, 21; Chattanooga, 276; Dallas, 44; Denver, 21; Detroit, 48; Duluth, 28; Milwaukee, 40; Mobile, 37; Nashville, 15; New Haven, 12; Omaha, 22; Paterson, 110. Losses are as follows:

Baltimore, 39; Birmingham, 60; Buffalo, 17; Harrisburg, 7; Hartford, 42; Indianapolis, 16; Kansas City, 17; Louisville, 78; Los Angeles, 26; Minneapolis, 37; New Orleans,



DETAIL BY SOUTH AMBOY  
TERRA COTTA CO.



HOUSE AT PITTSBURGH, PA.  
Alden & Harlow, Architects.  
Roofed with Ludowici-Celadon Tiles.



BARRACKS AT FORT ONTARIO, OSWEGO, N. Y.  
Built of dark red brick made by Jewellville Pressed & Paving Brick Co.

31; New York, 23; Philadelphia, 7; Pittsburgh, 43; Pueblo, 39; St. Louis, 7; San Francisco, 28; Syracuse, 33; Salt Lake City, 33; Topeka, 24. The total loss as compared with July, 1906, is 11 per cent. The gains and losses are widely distributed and show a response to demands for new buildings.

## IN GENERAL.

The entrance of the Weld Boatclub, illustrated in the plate form of this issue, is richly ornamented with terra cotta, and the boat pediment above the entrance is also of terra cotta, all being the work of the Atlantic Terra Cotta Co.

The "Hermitage," Robert D. Kohn, architect, illustrated in the Plate Form of this issue, was built of brick furnished by the New York office of Fiske & Company.

Harbison-Walker Refractories Company furnished the brick used in the West Street Building, Cass Gilbert, architect, illustrated in a special article in this issue.

The main entrance to the Metropolitan Building, St. Louis, Mauran, Russell & Garden, architects, will be treated in Faience, made by the Hartford Faience Co.

The Hydraulic-Press Brick Co. of St. Louis, will furnish 1,250,000 gray impervious brick for the New Palace Hotel, San Francisco, Trowbridge & Livingston, architects.

Terra cotta will be supplied by the Indianapolis Terra Cotta Co. for the following new buildings:—Two school houses, Charleston, W. Va., Martin-dale & Rigg, architects; Warren Co.



DETAIL, WEST STREET BUILDING, NEW YORK.  
Atlantic Terra Cotta Co., Makers.

NEW  
BOOKS.

ACADEMY  
ARCHITECTURE  
(Am. Ed., Vol. XXXI—1907). Edited by Alex. Koch, Architect, containing: I.—A Selection of the most prominent Architectural Drawings hung at the Exhibitions of the Royal Academy, London, and the Royal Glasgow Institute



DETAIL, WEST STREET BUILDING, NEW YORK.  
Atlantic Terra Cotta Co., Makers.



DETAIL BY HENRY BAECHLIN, ARCHITECT.  
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Courthouse, Williamsport, Ind., J. W. Royer, architect; Y. M. C. A. Building, Bloomington, Ill., Arthur L. Pillsbury, architect; Churchill Building, Burlington, Ill., H. I. Goddard, architect; High School Building, Milroy, Ind., W. Walter Skilling, architect. Some of the work will be executed in color and glazes.

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